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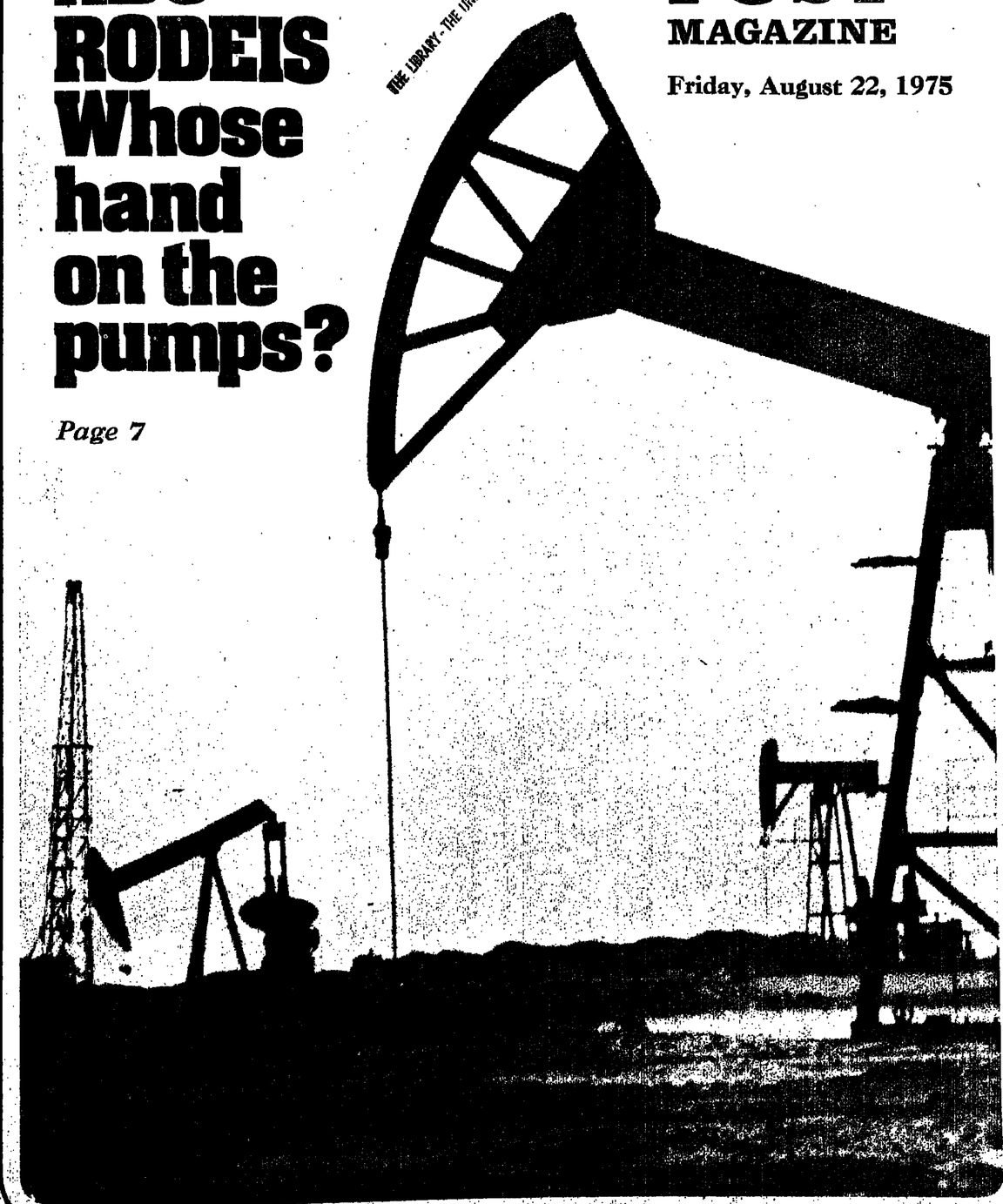
THE JERUSALEM
POST
MAGAZINE

Friday, August 22, 1975

ABU RODEIS Whose hand on the pumps?

Page 7



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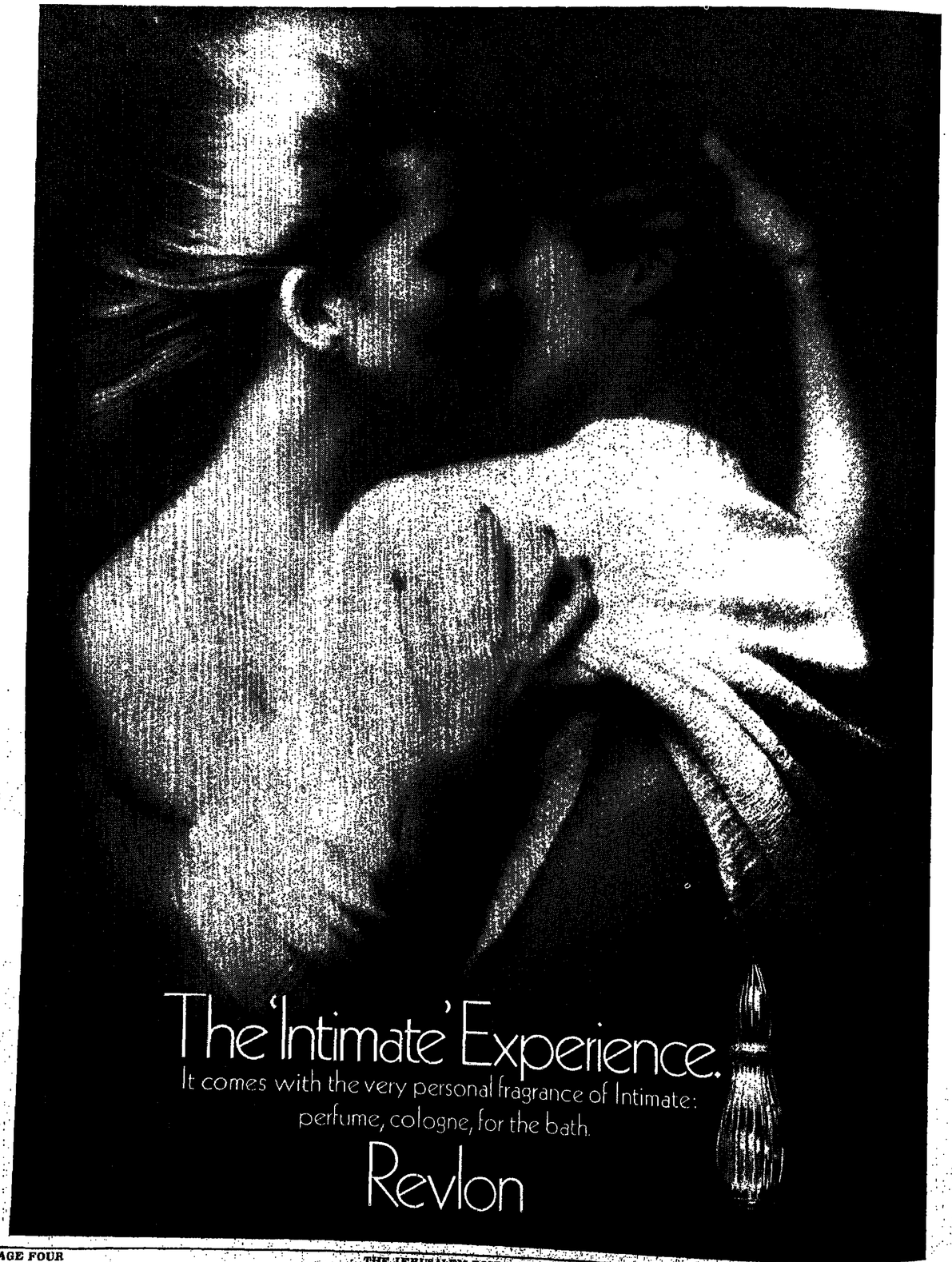

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LOSS OF ENERGY

Without Abu Rodeis Israel faces a serious oil problem. Supplies must be assured and paid for. At today's prices the loss will be about $400 million per year. As an interim agreement with Egypt nears, these problems loom larger and larger, says Post Economic Correspondent DAVID KRIVINE.

IF ABU RODEIS goes, Israel will have no source of energy left — neither petroleum, nor coal, nor atomic energy, nor hydro-electric power. Most people you talk to say, "It's worth it, provided peace comes closer." Others add, "But we're not so sure of that."

Persons professionally concerned with Israel's fuel problems stress: "It's only possible to give up Abu Rodeis if we are guaranteed an alternative supply of oil."

Money alone will not solve the problem, a top official in Israel's oil business declared. "The only compensation for one source of oil is another source of oil."

Money comes into it all the same. At present, petroleum pumped out of the ground in Abu Rodeis is a local product. Once it gets into Egyptian hands, the oil that Israel must purchase as a substitute — always assuming we can get it — will add another import bill, to widen the country's already gaping trade deficit.

THE LITTLE PUMPS bob up and down on the lonely shore of Western Sinai, like the perpetual-motion plastic ducks sold in toy shops. Together with the wells offshore, they satisfy more than half of Israel's fuel needs. All the other deposits in the Gulf of Suez are under Egyptian control. Taking into account smaller fields in the Western Desert, Egypt secures from home sources 10m. tons a year, or two-thirds of her 15m.-ton consumption.

Abandoning Abu Rodeis means cutting Israel's production from 50 or 60 per cent of her total requirements to zero, and increasing Egypt's from two-thirds to around 100 per cent. Egypt is not Saudi Arabia; but there exists a brotherhood of Moslems. Sadat will never be subjected to an oil embargo. Transferring a petroleum deposit to the Arab confederacy seems like carrying coals to Newcastle.

Of course deposits in Abu Rodeis are finite. Said one official:

"We have skimmed off the best, the 'easy' oil. Production costs have climbed quite a bit since then. But prices have not stood still in the last two years." So, despite a declining productivity, the site remains more profitable even than before.

The land wells started functioning 20 years ago, the marine wells, 12 years ago. All oil fields become depleted as time goes by. How much is left at this spot nobody can confidently say as yet. As in other oil regions, estimates are revised periodically. Geological and other information is being constantly gathered and computerized and should yield more precise indications 12 months from now.

As far as is known at present, the deposits could expire in seven or eight years' time; but they may last longer.

ISRAEL'S honeymoon with Abu Rodeis has been a stormy one. No sooner had the fields newly-occupied in 1967 been rehabilitated, than allegations of a major financial scandal hit the headlines. Mordechai Friedman, energetic head of Netivei Neft, a company specially created by the Government to exploit the deposit, was accused in November, 1971, of having liquidated his old privately-owned concern advantageously. He had, it was said, used his new position to extract good terms. A commission under Judge Witkon sat on the case for four months. It found "Mottie" Friedman, though a glutton for profit, innocent of any illegality.

Then, in January last year, a Hawk missile, fired by an Israeli unit at a suspicious-looking helicopter (or so the story goes) landed on one of the oil wells out at sea, and set it ablaze. Putting the conflagration out took almost as long as the Witkon Commission's sessions. The late Pinhas Sapir, then Finance Minister, told the Knesset that the loss came to $120,000 a day, which means that the cost of the waste over the whole period of the emergency must have topped $12m.

On the other hand, the number of wells has increased since the Israelis took over, and the number needing pumps has increased still more. The oil that derives from the land-based drillings contains salt water, sulphur and other minerals. It has to be cleaned out before it is shipped to the refineries. A Petrico beneficiation plant does the job.

A mini-refinery extracts diesel oil in small quantities as fuel for tankers that tie up on the shore side. These vessels provide a shuttle service, carrying the petroleum to Eilat, where they feed it into the pipeline.

An entire residential neighbourhood has grown up next to the field, with a hotel owned by the Egged bus company. A tiny power-station, operated by natural gas found on site, provides electricity for the area.

Despite all misadventures, Abu Rodeis has been producing steadily. Output has not fallen, though experts predicted that it would. Ever more complex techniques have been used to keep the increasingly inaccessible supplies on tap. Value of the yield is between $300m. and $400m. per annum. If the price of petrol goes up further in the coming years, the cost of having surrendered the wells will turn out to be that much greater.

CRITICS of Israel's position say, what does it matter? Legally, the wells should belong to Egypt. Israelis answer that, legally, the Arabs should be selling their oil to all comers. Embargoing vital raw materials is a restraint of trade.

The problem of Abu Rodeis — as between Israel and the Arabs — is not the $400m. a year of foreign currency. It is Israel's need of the same secure access to energy supplies that other countries have, against due payment. The occupation of Abu Rodeis is a by-product of the oil blockade. If the blockade did not exist, the problem of Abu Rodeis would not exist either.

Meanwhile, there are close to 500 Israeli workers who have been living out there in the desert for as long as eight years. When the company decided to keep wives and children away for security reasons after the October war, the women ran a sit-down strike. They wanted to be back in the Shalhevet housing quarter on the Gulf. They did not succeed in getting their way.

Soon the subject of dispute was something else: compensation for jobs that are going to disappear if the interim agreement with Egypt is signed. That has already been settled in principle, with some points yet to be sorted out.

People are in fact readying themselves for the last act in the Abu Rodeis episode. It will be handed over in good trim. If agreement is reached, the pumps will continue to oscillate, but under new mangagement.

Israel's retreat begins here. Is it a retreat towards peace, or just towards dispossession? Men on the spot never tire of quoting Prime Minister Rabin's promise, made during a visit last April:

"We shall not give up Abu Rodeis without getting genuine concessions."

Are there concessions, and will they be genuine? These are questions that Kissinger's latest mission in the Middle East is designed to answer.

THE FOOTBALL FOUL-UP

The football season is approaching and with it the prospects of more violence and corruption. There are proposals for reform, but still missing are signs that anything will be done. Much depends on Education Minister Aharon Yadlin and his readiness to buck the vested interests that plague the game, says Post Sports Reporter PAUL KOHN.

Sport, once believed to be character building, is beginning to resemble gang-warfare; (Below) An injured player writhes in agony on the pitch. (Lower picture) Foreign referees were imported last season in a vain effort to forestall corruption and violence. (Opposite) Increased police involvement has become imperative.

ISRAEL FOOTBALL is in a mess. Corruption, bribery, violence, threats to players and referees, selling and buying of games, fixed results, underworld infiltration, black money payments, accounting irregularities by clubs — these are only a sampling of the charges voiced in the last few weeks by no less august bodies than the Knesset, Education Ministry and Histadrut committees deliberating the state of the game.

Everyone concerned with football is eagerly awaiting the recommendations of Education Minister Aharon Yadlin, who, incidentally, is a former President of the Football Association and as keen a sports fan as any Minister in Israel.

In recent days Yadlin has been studying the findings and recommendations of the three committees, which all found the state of soccer affairs alarming. This week he met members of the committees — the Knesset sports committee, the "Committee of Experts" he himself appointed as an advisory body, and the Histadrut Sports Committee — as well as members of the Football Association.

It is to be hoped that his first aim will be to tackle with determination the corruption inside and outside the football grounds. To do so, he will have to tread on many toes, but unless drastic action is taken soon there will be little sport left in Israel football.

THE FIRST attacks in the fight against the increasing corruption were made by the Knesset Sports Committee. Ehud Olmert (Likud) and Yosef Sarid (Labour), the live wires of the five-man committee, were ready to pinpoint some of "the mass of corruption" they claim to have uncovered in their investigations.

Olmert and Sarid, the two youngest members of the Knesset, who have in the past indulged in some notable parliamentary shouting matches, speak in total harmony when it comes to Israel football.

Olmert, who was born in Benyamina, broke both his hands and feet playing for his local Betar team. He was also a reporter for the Sports daily "Hadashot Hasport." Speaking of th Knesset Committee's hearings he said:

"Players came to us and described exactly the threats made against them and their families. They gave us the names of the people involved, and as more players spoke out we realized that these threats were not rare cases. These same players are afraid to go to the Police.

"I am now convinced that there were dozens of cases of buying and selling of league games last season. Underworld characters of the worst kind, such as drug traffickers, are connected with clubs. Certain players and club functionaries have contacts with a Mafia-style mob going back many years. They include top names in the game, and some have acted as couriers for these gangsters during trips abroad."

Several of Israel's international players are owners of bars, restaurants, and vehicle spare parts and sports shops. For some of them a tour abroad with the national team is a business trip. Olmert cited as an example the captain of the national team who attempted to smuggle in 200 swimsuits after the recent U.S. tour. He distributed the swimsuits among various players, but the Customs were forewarned and asked the footballers to unpack their suitcases.

Before going abroad, players have purchased thousands of black market dollars in Lillienblum Street. Olmert claims he knows of one who took a supply of cheap Israel underwear to sell in Teheran. With the proceeds he brought back thousands of Parker pen refills, clearing a tidy IL30,000 profit from the trip — besides the incidental payment for playing football.

Another international got involved with a prostitute at the New York hotel where the team was staying, the episode ending with loud recriminations when the player refused to pay what was demanded.

OLMERT claims that these happenings are well known to the F.A. officials, but they do not appear in the reports. He is particularly irked by the fact that many thousands of pounds are spent on each of these players in order that they may represent Israel as sportsmen and as examples to other players.

"The apple is rotten from the inside, and it is the inside which has to be cleaned up for a start," Olmert and Sarid say. Olmert point out that four years ago, the Judge Etzion Committee sacked the entire F.A. management.

"They got rid of the people, but the system remained, and today half of the same people are back in the F.A. running Israel's football."

According to Olmert, the F.A. closed its eyes to the fact that many clubs in the national league made black money, under-the-table payments to players, from what is commonly called "Kitty Bet." It is done by clubs of all the sports movements —, Hapoel, Maccabi and Betar. One wonders how this jives with the oft expressed, high sounding ideology of these movements.

There is a little-publicized arrangement that allows clubs to engage three players on "open contracts." No limits, and no questions asked. Such players have been demanding, and getting, IL5,000 a month net, plus various bonuses.

"These exaggerated payments are made to players who own shops and have high independent incomes," Olmert emphasized.

"Players' private incomes are not our concern," F.A. chairman Menahem Heller commented this week.

Then there are the corrupt influences from the outside. A well-known car dealer, such a keen supporter of Tel Aviv Maccabi that he would sit on the bench with the players during matches, fell into debt. His underworld creditors, supporters of Bnei Yehuda, let him know that Bnei Yehuda had to beat Tel Aviv Maccabi in its bid to remain in the first division. The car dealer got the message and passed the hint on to "his" Tel Aviv Maccabi players. Bnei Yehuda won 1:0.

Money is the root of the evil, it seems. A team that drops out of the national league loses prestige and financial support, and its gate takings are inevitably much reduced.

The notion, though, that gambling on the Sportoto football pool results in fixed games is far-fetched. It would require the fixing of at least half a dozen games each week to be able to assure profits to any big-time gambler.

WITH a fat portfolio of such findings, it is not surprising that the recommendations of the Knesset Committee were the most extreme. They are certainly no panacea for all the alleged corruption, but they do thrust forcibly at the problem.

The MKs laid a large portion of the blame on the Football Association. They criticized the low intellectual level of the F.A. management, and demanded that 50 per cent of the members be appointed in future by the Minister of Education and include outstanding talent from public domains outside football.

"We consider this the most important of our recommendations," said Olmert and Sarid. "It would break up the monopolistic clique of the present F.A. and could get Israel's football back on the right rails."

The suggestion immediately met with the sharpest opposition of the F.A., the Histadrut, and Hapoel, which at present holds a majority in the F.A. management.

"It is undemocratic for the State to appoint representatives to a voluntary body like the F.A.," said Shmuel Bahat, chairman of the Histadrut Sports Committee, (apparently not aware that the Government is represented on such voluntary bodies as the Soldiers Welfare Committee or Magen David Adom).

"Next thing we will have communism in Israel's football. Look what is happening in Lisbon," declared another Histadrut committeeman.

"Yes, comrade, look what is happening to sport in East Germany," interjected the sports editor of the Histadrut daily, with humour.

A SECOND Knesset recommendation which met with the strongest opposition was that relegation be frozen and that next season's top division include 18 instead of 16 clubs. This would mean the promotion of Haifa Maccabi and Ramat Amidar Maccabi, winners of the two divisions of League "A," while Petah Tikva Maccabi, Jerusalem Betar or Jaffa Maccabi would be saved from the dreaded drop from the National League.

All this would greatly strengthen Maccabi in the first division and upset the delicately-poised Hapoel majority. Not surprisingly, Hapoel, the Histadrut and the F.A. have adamantly rejected the 18-team-league idea, and it seems unlikely that the Minister of Education will adopt it, either.

Freezing promotions and relegations for several seasons in order to cool off the atmosphere, as suggested in some quarters, would undermine the whole concept of competitive league football and will hopefully be rejected outright by the Minister.

The "Committee of Experts" recommended that the F.A. be left as it is, composed of representatives of the sports organizations, but that a Public Council be appointed to control its operations. This proposal was welcomed by the F.A. and the Histadrut as an emergency step for a limited period.

THE KNESSET, Advisory and Histadrut committees are agreed on several other steps. Among these are that persons with criminal records be ousted from club managements.

They have called for greater police involvement inside and outside grounds. It is known that policemen do not like the Shabbat stint at the football stadium. The committees want the police to undertake immediate investigations of alleged corruption and to tackle violence with firmness.

All the committees are agreed that football facilities have to be improved and public education on what sport is all about be stepped up. The Histadrut committee put its finger on the problem in the last paragraph of its report. It states:

"We are aware of the connection between the atmosphere and norms of behaviour in the country at large and what goes on at football grounds. The basic solution to the problem lies in long-term education, which should be initiated by the Government."

But if the aim is to fight corruption immediately, the most relevant of all the recommendations came from the Knesset and Experts committees, which stated categorically that punishment of offenders will have to be much more severe and meted out much faster.

Unsporting behaviour must automatically mean suspension of players and loss of points for teams. Serious offences should result in lifetime bans from football.

The experts proposed that a three-man disciplinary court of appointed lawyers supplant the existing F.A. disciplinary committee. "We want to make penalties so heavy that criminal and unsporting behaviour no longer pays," Elad Peled, chairman of the Education Ministry's Advisory Committee declared.

WHILE nearly everyone agreed that a "state of emergency" has been reached in Israel soccer, the F.A. has all along played down the corruption infection. "Nothing has been proved," or "We are investigating," has summed up their attitude. In reply to allegations, the F.A. spokesmen have pointed to the large percentage of games played in many leagues every Saturday without any taint of corruption.

But the heat is on, and is even being felt at the Rehov Carlebach football association headquarters. Belatedly, the F.A. this month appealed to the public to come forward with reliable information regarding attempted bribery, threats, and games bought and sold. The call yielded nothing, Heller told us.

The F.A. chairman was ready this week to admit that corruption in football was "quite serious." He thought it could be reduced with the cooperation of the clubs. His main criticism was of the Income Tax authorities; he said they did not clamp down on the clubs which were using "Kitty Bet" funds to make unaccountable payments to players.

"The State has the tools with which to tackle these problems and should use them," said Heller.

He had less ready answers on how the F.A. sponsored "open contracts" with players fit in with amateurism. Paying a footballer IL5,000 a month net (and more under the table) did not in Heller's opinion violate the Olympic "amateur" definition.

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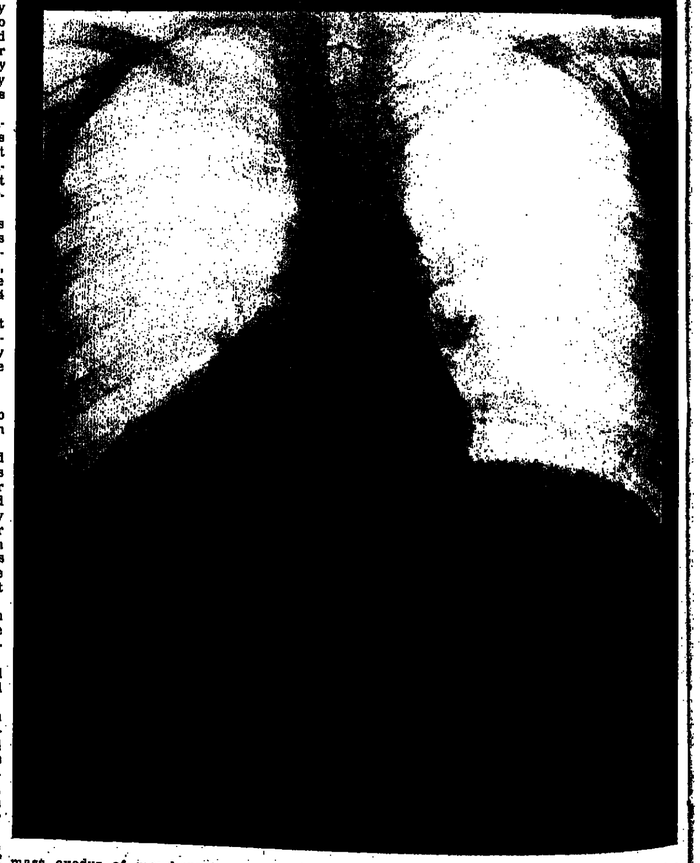
HEALING THE SICK FUND

Two out of every three Israelis depend on Kupat Holim for their medical care. It is not surprising, therefore, that the Histadrut's sick fund is as burdened with complaints as it is with work. MACABEE DEAN has been discussing some of the problems with the organization's top brass.



THE OLDEST and probably the still most widely used diagnostic tool for sickness is pain: when something hurts, something is wrong.

There are a lot of people in pain today in Kupat Holim, and not only the patients. Many of the doctors are also "hurting"; certainly most of the nurses are; and the administrative staff itself has a long line of aches and pains.

If patients have to wait in long queues to see a doctor and then are not satisfied with his attitude; if they have to wait months to see a specialist, their pains grow, even if only psychologically. And it doesn't ease the pain to know that there is a short cut to seeing the specialist — paying him a few hundred pounds. Specialists who receive money seem to find the time; specialists who work for a monthly wage — don't.

When it comes to pain, Dr. Rouven Nevat, director of the Planning and Information division in the Kupat Holim Centre, likes to point out that Jews tend to exaggerate their complaints out of all proportion. No study has been made of this in Israel, but he quotes one done in the United States.

Four ethnic groups were studied. The veteran "white Anglo-Saxon Protestant" (better known as the WASP) had the attitude of "biting on the bullet," not displaying pain in any form if at all in control of himself; the American Irish Catholics would admit pain, although they would try to hide it and make light of it; the American Italians (also Catholics) exaggerated their pain and made it their main topic of conversation — as long as the pain persisted. Finally, there was the American Jewish community, which not only exaggerated the pain and also turned it into a social topic, but also continued to talk about it 20 years after it had stopped.

And yet with all due respect to Dr. Nevat, it seems a bit of an exaggeration to compare a member of the Jewish community in New York with one in Israel, who has been toughened up by life here — especially in the army.

Dr. Nevat himself admits this, if indirectly: 80 per cent of Kupat Holim's services are utilized by 20 per cent of the population; and this population is divided into two main groups: babies and toddlers; and elderly persons with chronic ailments.

SO, if something hurts a person from his teens up through late middle age, something must be wrong with Kupat Holim, even if all psychological aspects are taken into consideration. In the final analysis, most people complain about two things: one is the queues and inefficiency; the other is that they feel that Kupat Holim clinic doctors are not up to standard.

Many of Kupat Holim's employees are trying to improve matters. And when it comes to prodding a bureaucratic organization, Mr. Gideon Leshem, administrative head of "Mor" (Institute for Medical Data, which is partially run by Kupat Holim), shows that it can be done. Some months ago he asked the specialists at Tel Aviv's Zamenhoff Clinic to analyse the blood, urine, and other samples, of patients at the Institute.

Zamenhoff answered: of course, but it will take up to two weeks for the results to be delivered.

Mr. Leshem exploded: he could, he shouted, have the samples on a plane for New York at noon, and have the results back here by telex within 24 hours — and it would cost less, at that.

The Zamenhoff Clinic suddenly discovered it could produce the results within 24 hours — if it had to.

Or take another example. Mr. Asher Yadlin, Director-General (Administration) of Kupat Holim, has been fighting vigorously for years to exploit fully the medical facilities of the hospitals. Like any manufacturer, it is cheaper to pay workers night-shift rates than to let a machine stand idle.

Only recently has Kupat Holim tried to implement this principle. Why are there long queues at the X-ray institutes? Because the institutes work only one shift a day. The X-ray technicians refuse to work another shift, but once they finish their day's work, off they go to a private X-ray institute and work another half a shift — or even a full one — where they photograph patients sent by Kupat Holim so that it can keep its queues shorter.

After strenuous efforts, Beilinson Hospital has persuaded its technicians to work two shifts. At Kaplan Hospital, two X-ray institutes have been set up — but they only run one shift each. Persuasion has not worked there.

Another bottleneck has always been routine tests at the patient's local clinic but with the establishment of central laboratories, results can be back in the neighbourhood clinic within 24 hours instead of four days.

"The central lab system is not only faster, but it also saves manpower, and since it is manned by specialists, the results are more accurate," Mr. Yadlin says.

WHY IS IT so difficult to get into a hospital, unless the patient is on the emergency list?

Simply because about one-third of the patients in the hospitals have no reason to be there. Under a plan discussed for years, and which should be operational by April 1, 1976, the Beilinson, Meir and Beersheba hospitals will open "day-care" facilities. Patients coming for tests will be kept in the hospitals for a few hours, and not overnight.

"This should empty enough hospital beds to reduce the waiting list for admission considerably," Mr. Yadlin hopes.

A new system is being planned to reduce the time taken to fill prescriptions.

But probably the biggest reason for the long queues in the pharmacies is the deeply ingrained public belief in the magic of drugs rather than in the advice of doctors. Without a pill, powder, drops, ointments, most patients feel they have not got their money's worth.

More than a decade ago the late Moshe Soroka, then head of Kupat Holim, wanted to introduce a nominal fee for each prescription. This would discourage patients from asking for medicines they don't really need; cut down on queues to the pharmacy; and leave the doctors free to spend more time on serious cases.

Mr. Yadlin is fighting for the same thing. "But our political leaders, who wear blinders, refuse. They say it is against socialist principles. But we are in business to keep people healthy and provide better medical help — not to disseminate socialist principles."

When Kupat Holim Maccabi introduced the nominal fee system some years ago, the number of prescriptions dropped by a third. And there were no complaints, no mass exodus of members to another sick fund.

HOW much of the doctor's time is wasted on things which only border on the medical?

There are many little old women (and probably just as many men) who go to see the doctor every month or so to get digestive pills. These pills can be bought over the counter in any pharmacy; yet the doctor must waste his time in writing the prescription because Kupat Holim patients want their medicine free. Why can't any intelligent nurse write out this same prescription?

Workers must produce a doctor's certificate of sickness. Most doctors, even though they haven't seen the patient during his illness, write out these certificates indiscriminately. First, they don't want to argue with their patients — even if they suspect them of malingering; secondly, no doctor has ever yet proved that a person does not have an "aching back" — one of the most frequent reasons for taking a few days off. Why can't a nurse write out these certificates — which have no value other than to satisfy the employer.

The most efficient way yet found by Kupat Holim to reduce the number of patients a doctor sees is the "medical team system," consisting of a doctor, nurse and social worker. When this was introduced, the number of patients a doctor saw dropped to about half.

THE SECOND main gripe of patients against Kupat Holim is the low standard of medicine.

Perhaps a good insight into what is ailing the profession is a recent leading article in *Mikhtav Lehaver*, the internal newsletter of the Israel Medical Association. Dr. Ram Yishay, President of the IMA, cautiously questioned the present trend in Israel of giving a vacant hospital post to the best-trained doctor. Doing this, says Dr. Yishay, tends to lower the level of the entire medical system.

On the surface, this is a paradox. But Dr. Yishay argued his point well, from a specific example. The Israeli doctor chosen for a vacant post had just completed a three-year advanced training course in the U.S. He was competing against an Israeli-trained doctor whose first-year course in the same field is generally regarded as inferior to the American one.

"If we give the job to the American-trained Israeli, what Israeli doctor will want to stay here for advanced training?" Dr. Yishay argued. "He will work harder, get worse pay, spend an additional two years at his training — and wind up knowing less."

We asked Mr. Yadlin: "Why does Kupat Holim, the largest employer of doctors in Israel, allow such a situation to develop: The doctors tell me they are being used as common labour during their five years of advanced training. They get no lectures, have no required course of reading. In America, they must not only attend lectures and read specific literature, but must also pass an exam."

Mr. Yadlin: "Nonsense. You have been misinformed." He picks up the phone and puts the problem to Dr. Haim Doron, Medical Director of Kupat Holim. After listening, Mr. Yadlin says: "Dr. Doron, are you sure? But this is incredible. Are we talking about the same thing? We are? Ah, but the regulations were laid down by the Israel Scientific Council, not by Kupat Holim. We'll have to look into it."

Various people have been looking into it for the past twenty years. Nothing has been done. The Scientific Council stands firm: it takes at least five years to obtain advanced training in an Israeli hospital which is comparable to three years' training in the U.S.

Perhaps the greatest complaint of the doctors themselves is that there are two different medical systems in Israel: that of the clinics, and that of the hospitals.

For years, Kupat Holim fought to get the clinic doctors into the hospitals to familiarize them with what was going on in modern medicine; but it soon became apparent that spending a half day in a hospital once a week would not help much.

Kupat Holim is now shifting its attack: trying to get hospital doctors into the clinics, if only for a short period every day.

THE CRUCIAL question, of course, is why Kupat Holim is trying (if not always successfully) to streamline itself.

Competition from other sick funds? Hardly.

Fear of a National Health Service? Again, the answer is "no," for if the past is any criterion for the future, Kupat Holim will dominate the N.H.S., not the other way around.

What is worrying Mr. Yadlin is that the entire socialized health system may collapse — due to the growing importance of "private practice."

Exactly what is private practice? And how widespread is the phenomenon? The latter question is very easy to answer: no one knows, and in all likelihood, no one will ever know, for those involved have every reason not to publicize their activities.

Private practice does not mean, as widely understood in Israel, a doctor hanging out his proverbial "shingle" and receiving patients in his private consulting rooms. It takes a number of different forms.

The first is the doctor who works full-time or part-time for Kupat Holim or some other sick fund, and who receives Kupat Holim patients in his private office within the framework of the fund, to whose clinic he sends them for tests and for drugs. He gets paid by the Sick Fund; the only difference is that his office hours may be more convenient for his patients.

The second form is the department head in a hospital who is permitted to receive private patients in a consultative capacity. Several department heads even have the right to admit private patients into Kupat Holim hospitals, and split the fee with the hospital.

Question: "Why is this private practice by a doctor on full salary allowed?"

"For the simple reason that if we want to maintain high medical standards, we must make the jobs financially attractive," replies Mr. Yadlin "Otherwise the doctors will go abroad."

He continues: "This right has been extended to only a few senior physicians. As a rule, we can say that most of our departments are 'clean' of doctors picking up money on the side for admitting and caring for patients."

This brings us to the third form of private practice: the doctor who works full-time for Kupat Holim, and who opens a private consulting room in his home, or in a nearby office. He charges a healthy fee for his services, it being clearly understood between him and the patient that the next day the patient will be received out of turn in the clinic, will receive a more thorough examination, and will have many more tests made — all this at the expense of Kupat Holim.

"In a way, you can't blame the doctors who participate in this system," says Mr. Yadlin. "They don't go out after the patients — the patients come running to them with money in their hands. The patient brings pressure on the doctor to accept the money, in the mistaken belief that he will receive better treatment. But I want to state categorically: the doctor may go through the motions of doing more for his patients, but he doesn't really do so. Every patient who goes through the regular channels gets competent treatment."

But if there were no queues, if the doctors had time to do their work properly, if they received proper advanced training — there would be none of this illegal practice.

And this is why Kupat Holim is trying to streamline itself. The greatest stumbling-block, is the stiffnecked attitude of some of Kupat Holim's Supervisory Committee, and its policy-making body who, to take one example, will not even put up a fight to charge a nominal sum for drugs.

Mr. Yadlin: "I blame our political leaders for much of our shortcomings."

Question: "Are you referring to those senile old men and women who run this organization?"

Mr. Yadlin: "I never said they were senile. I only said there are political leaders who try to solve problems by making bombastic speeches about theory, but give little thought to the practical side. Anyway, I'm against discrimination based on the age factor."

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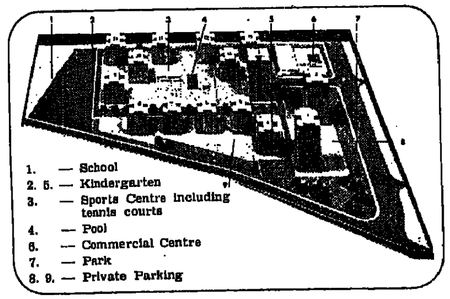

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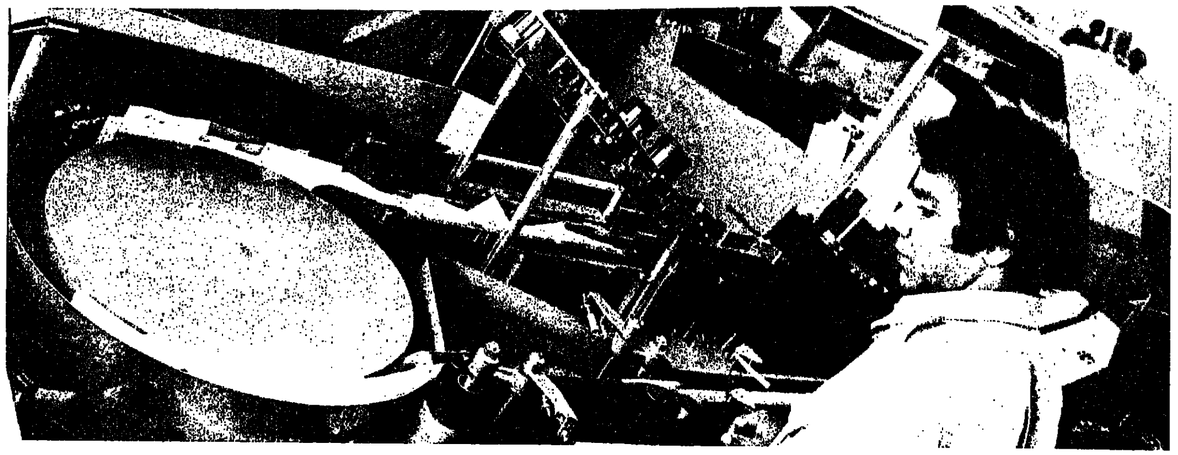

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A COUPLE of the world's most beautiful machines sitting in one of Tel Aviv's ugliest buildings are now whirring full speed, pre-processing mail so swiftly that in the time it takes you to read this sentence, almost 1,000 letters, postcards and aerogrammes will have been jogged, culled, faced, measured for thickness, cancelled and assigned to one of three hoppers: "Domestic," "Foreign" or "Reject."

The machines, purchased in Japan some months ago for about IL5m., reflect that country's skill in mechanical engineering at combining technical ingenuity with simplicity. Belts standing on edge move at 3.4m./second to "handle" up to 30,000 items an hour. By passing them over strategically placed micro-switches, each letter's destination is "read" by electric eye photo-scanners set to recognize the number of phosphorus stripes imbedded in the ink used to print Israel's postage stamps.

It is the simplicity of these machines and their rapidity of operation that led the postal authorities to change the square envelopes that have been used here for decades. More than half of the machines' operations are determined by "fingers" which are actuated by the tumbling movement of the letters or cards. If the envelope is square the "fingers" do not function, and it is sped to the Reject hopper for relatively slow manual handling.

It is going to take another six months or so before the new system is fully operative. Square envelopes will then no longer be accepted at the inland postal rate of 35 agorot: they will have to carry a 40-agora stamp. The stationery manufacturers have already stopped making square envelopes.

MACHINES are getting smarter all the time, but it still takes a knowledgeable and highly experienced human operator to man the old automatic sorter — a monster of a machine that fills a whole room. As each letter, card or aerogramme moves past his eyes on a console, he reads the address and presses a few buttons.

His directions send a letter to a slow-moving conveyor belt which carries it to the opening of a specific cage — say Beersheba — and a fist-sized mechanical hand pushes it into the cage. This sorting machine, vintage 1952, was the first mechanical mail-handling apparatus in Israel. Communications Ministry engineers are now converting its original mechanical controls to electronic operation.

Some day, of course, *mikud* (zip coding) will finally come into real, effective use, and optical scanners will do all the geographical sorting.

THE UGLY Tel Aviv-Jaffa main postal sorting unit is located on Rehov Heharash, just off the Netivei Ayalon super-highway now under construction.

"But we'll be out of here in about three years," says director Hugo Schutzer, a 45-year veteran of the British Mandatory and Israel postal services. We asked Mr. Schutzer about the public's complaints. What in the postal system bothers Israelis most?

"The failure of the postman to show up," he replies. "Our daily average absentee rate among postmen is five per cent. We try to divide their load among men on neighbouring routes — but only the first class mail. But this is often unsatisfactory because so many Israelis don't mark their mailboxes. It makes it very difficult for the replacement postman to deliver the mail. He has to bring back a lot of letters to await the return of the regular man."

And what about complaints *against* the public? Here Dan Kantor, young supervisor of mechanical operations, answered:

"First and foremost there's the failure to stick on stamps correctly. You'd be surprised at how much faster the mails would move if people paid a little attention to this detail. The right way is to paste the stamps in the upper right-hand corner of the card or envelope, within a 40x80mm. space. And, of course, the public should really start getting into the habit of using rectangular rather than square envelopes... the envelope manufacturers have already undertaken to do their part."

Though Israelis love to receive mail (except bills), they are not prolific letter-writers themselves. A Universal Postal Union survey revealed that the average Israeli writes 100 letters a year compared with 200 per capita in Europe and nearly 400 per capita in the United States. But that doesn't keep this place from buzzing with activity around the clock, engaging 800 employees in various operations. And all this does not include parcel post handling, which is concentrated in three separate depots — for domestic, import and export — elsewhere in Tel Aviv.

CHRISTIAN COMMENT / Oikoumenikos

PILGRIMS' PROGRESS

FOR CENTURIES the Holy Land has attracted pilgrims, people who come here drawn by the holiness of the country, by the sacredness of the events which took place here. And pilgrims continue to come today. Some come purely for devotional reasons. Others come to reach back into its past, dig down into its history. Still others come, also aware of the past, but more keenly interested in the present, in life here in Israel.

Abbé Gelin, for example, had for several years now organized a two-week Biblical study programme at the Maison d'Abraham in Jerusalem for seminarists from various countries. Offered in German, French, Spanish and Portuguese, the course combines a study of the history and geography of the Holy Land and the situation today, with visits to all parts of the country. In the past two years, a similar kind of Biblical programme has been organized by Sister Dominique Pichard, for French speaking sisters, and this summer St. Ann's, in the Old City of Jerusalem, has had under its roof no less than 30 sisters coming from countries of the Middle East and Europe, as well as from Canada and the United States.

An example of the provisions for those who wish to study the life of modern Israel is the Israel Study Programme organized by Sister Rose Thering, who is active in Jewish-Christian work in the United States. Each year since 1972, Sister Rose has brought a group of Christian educators to Israel. The aim of this "Israeli experience" is to introduce the participants not only to the land of the Bible but also to the reality of life in Israel today.

A major part of the programme consists of a study of Israel's cultural, political and educational scene, and there are visits not only to the usual holy sites, both Jewish and Christian, but also to a home for the mentally retarded, an immigrant absorption centre, the Weizmann Institute and other such scientific and educational institutions. The participants also assist at a Mass in Hebrew at the Sisters of Sion in Ein Kerem and St. Isaiah House in Jerusalem, thus being introduced to the Hebrew-speaking Christian community.

A more intensive programme is the HOPE seminar, a six-week course designed to study and experience the Holy Land's three religious traditions, Jewish, Christian and Moslem. Approximately one week is devoted to each religion, with lectures by experts both from here and abroad. The group also visits Jewish and Arab families to see how the traditions are lived out on the daily level, and attends synagogue services.

To ensure that the programme becomes a meeting of persons and not only ideas, an essential feature of the seminar is that it includes a number of local Jews and Arabs, so that the Christians from abroad — mostly from the U.S. and Canada — come to know people as human beings and have an opportunity to discuss in depth, but informally, the various facets of life here.

FOR THE thousands of people who come to the Holy Land as visitors, the commercial travel agencies have worked out many different types of tour. One is the tour group for which a typical programme would possibly include three days in and around Jerusalem; a day in Eilat perhaps with a flight to Santa Katerina; and three days in Galilee.

What is more important is to rediscover the Bible by reading it in its historic landscape. (Rubinger)

The day in the Old City includes the Mount of Olives, the Dome of the Rock, the Pool of Bethesda, Ecce Homo, the Via Dolorosa, the Church of the Holy Sepulchre. In the afternoon there is a visit to the Western Wall, St. Peter in Gallicantu, and the Mount Zion area. Finally, a little relaxing browsing in the market. This often follows a night flight from New York, and the visitors arrive back at their hotel at the end of the day in a state of exhaustion, completely confused as to what they have seen, hoping that when they show their slides back home, things will "come back" to them. So it goes. After they have "done" Israel, they "do" Rome or Greece.

The shortcomings of such a programme are obvious. Too many places in too short a time. The agencies know this, but what can they do? There are some people who demand to see as much as possible. So much, too, depends on the guide and his interests or prejudices. If his forte is history, then the historical and archaeological aspects of a site will be emphasized. If he regards one place as more important or more interesting than another, he can spend 30 minutes at the former and 10 at the latter. If he is Jewish, he may be inclined to show more interest in the achievements of the State of Israel than in the presence of the various churches throughout the centuries. If he is a Christian, either Arab or from abroad, how does he present a place such as Yad Vashem?

And the political situation can never be disregarded. But why is it that many Christian visitors leave here with a deeper feeling of sympathy for the Arab position than for the Israeli? Is it because the Arabs have more time, are more available. An invitation to share a cup of coffee in the warmth and friendliness of an Arab home can often mean more than a conference on some aspect of Israeli life.

Then, of course, there are always problems within the group itself. Many people come simply wanting to visit the Holy Land and the places where Jesus lived, and are irritated when their Israeli guide seems to be forever dwelling on the achievements of the State, from making the desert bloom to providing running water and electricity to Arab villages. Does the Israeli guide course include any classes in psychology?

There can also be some tension between the local guide and the leader of the tour who has probably visited here before and knows what he wants his group to see — which may not always be what the guide has in mind. Last but not least, there is the bus driver to consider. He also often has his own ideas on where to go and how to get there. Many a guide has had to change his programme because a particular spot is unfamiliar to the driver.

IN SPITE OF all the problems, though, many Christian groups do come and find here all that they hoped for and even more, and the credit for this is largely due to the many excellent guides who know how to turn a tour of the country into a visit to the land of the Bible. It is one thing to visit the holy places; the guide can turn this visit into an experience of the event that is being commemorated there. And this has nothing to do with the authenticity of the site. Visiting a place which for centuries the faithful have come to and venerated sets one in the footsteps of the Church, even if Jesus was not there physically. The tradition has created a communal experience in which the person shares. To quote Jean Roger, a priest who has been an Israeli guide for many years:

"Most Christians come here as pilgrims looking for some kind of spiritual experience. Such an experience can be had at other places, such as Lourdes or Fatima, but how much more in the land where all these events which form the basis of our faith really happened. Contact with the places where these events took place helps the Christian not only to understand where they happened, but also how they did, thus bringing to the faith a greater richness and depth."

Jean Roger also emphasizes the importance of allowing ample time for Scripture reading, prayer and silence. But he does not want the country to be presented only as the Biblical land, as if there were no people living here today.

"Israel is not a museum piece," he says. "As a guide, I try to facilitate meetings between the groups and the people of the country. This country is so rich, with so many worlds here that can open up to the visitor if he is introduced to them, worlds that are not without their difficulties and problems. Helping the Christian to meet Israelis, the Jewish people in their state, affords him not only a better understanding of the origins of his own faith and the background of the life of Jesus; it also enables him to be more sensitive to the Jewish link to the land; the centrality of the land and of Jerusalem to Jewish life and worship throughout the centuries.

"Arranging meetings with the Arab community, with their deep sense of hospitality, also enables the Christian to understand their mentality and their problems. And, of course, there are the Christian communities to meet, Christians who have been here for centuries and centuries and who have, at times, clung heroically to their faith."

MANY CHRISTIANS organize themselves into specific pilgrimage groups. For years now, every summer, a group of young French Christians have come to re-live and re-experience the sacred events that have taken place here. There are usually about 150 in the group, equipped with sleeping bags and camping equipment. From the airport they go straight to the desert, the traditional place where man and God meet, and where man also meets himself. After several days of this desert experience, they go to Jericho, where Jesus was baptized. From there they walk up to Jerusalem.

It is indeed a moving sight to see these young people making their way down the Mount of Olives, singing and praying and re-living the Sunday when Jesus made his entry into the city. For the next few days after that they commemorate the events of the life of Jesus during his final days, on the very sites where they occurred. So, they are doing in the dimensions of space what the Liturgy of the Holy week does in the dimensions of time.

And let us not forget the young French couple who arrived here several weeks ago after having made the pilgrimage to Jerusalem on foot from Paris. They travelled for ten months, spreading the news on the way that they were walking to Jerusalem, the city of peace. They were not only pilgrims going to the Holy City, but ambassadors of Jerusalem, trying to spread the message of peace.

It was while training to be an official guide that one of the brothers of St. Isaiah House in Jerusalem found that he was really discovering the Bible, by reading it here in the land. And this was after 20 years of Biblical study, including the Ecole Biblique and the Hebrew University. He has written a book on how to guide groups called *"La Bible arrachée aux professors"* — roughly "The Bible Pulled out of the Hands of Professors." In an introduction, Father Marcel of St. Isaiah has described the spirit of the pilgrimages described in the book:

"Pilgrimage, certainly, but towards the living source of faith. It is a question, at least if one fully understood the term, of returning to the theological holy place *(lieu théologique)*. If one travels from Dan to Beersheba, it is not in order to make an inventory of the ancient stones nor even to venerate the sacred shrines; rather it is to follow, with one's whole being, in the footsteps of the Patriarchs; it is to 'go up' to Jerusalem, through the way of the Gospel, to listen to the Word of God in the country where it was first heard....

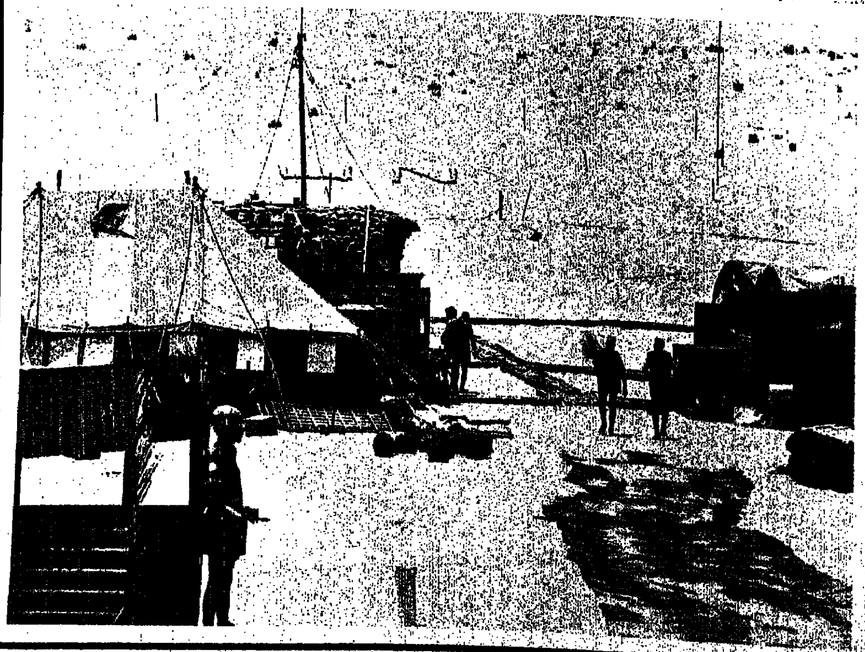
As it is written in the booklet:

"We travel as lightly as possible. Instead of asking: 'What shall I bring?' each one is called upon to ask: 'What can I do without?' We also leave behind our consumer society and polluted environment in order to find true liberty and joy.

"The essential of the pilgrimage is not the holy places, not even the holy land but an experience of fraternal life where each one puts at the service of the other the best of himself. The rediscovery of the Word of God in its living power and its being put into practice is our first aim."

Perhaps the officials of the Tourist Office do not pay enough attention to this new way of approaching the "Holy Land." Many of these "new-fashion pilgrims" will not bring dollars to the hotels, but once back home they could be the best ambassadors of the reality of Israel, based on a better knowledge of the link between the Book, the People and the Land.

Today, among Christians coming here, there is an increasing movement away from visiting "holy places" to trying to discover the Biblical Land; away from merely recalling the events of the Gospel to living according to the Gospel; away from stones and buildings to getting into contact with those events which remain forever present, in a way similar to that by which, each Passover, the Jew is invited to take part in the event, as if he himself were present.



BUFFER ZONE

For the forces of UNEF in Sinai, an interim agreement, if concluded, will mean merely moving from one stretch of desert to another. Their life is a rigid routine of drills, discipline and patrols. Sentries stand at attention as if they were guarding Buckingham Palace and not a buffer zone, and no beer is permitted after a hot stint in the sun or a lonely night patrol. But there are compensations: mineral water brought in from Beirut, good food provided by top cooks, vacation trips to Cairo and Tel Aviv. All these, plus higher salaries, make service in Sinai more attractive than regular service at home in Sweden, Finland or Indonesia. The photographs are by DAVID RUBINGER who visited the UN troops recently.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP

POST PULLOUT GUIDE

The Poster

THEATRE

DREYFUS (Habimah). A group of amateur actors in pre-war Poland rehearse a play about Dreyfus — and become involved in a debate on the essence of anti-Semitism. (Not yet reviewed). Tel Aviv (Habimah Small Hall). Mon. Tues., Wed.

EDDIE KING (Habimah). Nissim Aloni's long awaited new play on the ancient subject of Oedipus and his father. (Not yet reviewed). Tel Aviv (Habimah Large Hall), Mon, Tues., Wed. 8.30.

HOSTAGES (Habimah). The 1948 play by Spanish Gil Robles is laid in Venezuela during Bolivar's revolt against the Spanish, and deals with a moral dilemma. The melodramatic plot is too neat, the characterization is too black-and-white, the production is passable. Tel Aviv (Habimah, Small Hall), Sat., Thurs.

OF LIGHT-MINDEDNESS AND HYPOCRISY (Habimartef). The 18th century play by Rov Aharon Wolfson, a fighter against the religious establishment in Germany, in a brilliantly funny modern dress by director Omri Nitzan. Fun all the way. Tel Aviv (Habimartef), Fri. 10; (Large Hall), Sat., Sun., Thurs. Ein Hashofet: Mon.

"MAY 35" by E. Kastner. Khan players Play for Children. Tel Aviv (Tzavta) Sun., Mon., Tues., Wed., Thurs. 4 p.m.

MUSIC

All events start at 8.30 p.m. unless stated otherwise.

JERUSALEM

ISRAEL BACH SOCIETY presents cantatas, suites, fantasias by J.S. Bach, with Irith Laor (guitar), Ron Graner (baritone), Eli Freud (organ) at the Artist house, Saturday, at 9 p.m.

Music at Ein Karem — Natasha Tadon, new immigrant from Russia, plays works by Beethoven (Sonata No.7, in D Major), Prokofiev (Sonata No.7), Chopin (2 Etudes), and "Carnaval" by Schumann — at the Targ Music Centre, Ein Karem: Monday. Special "United Tours" bus from office near King David Hotel at 7.30 p.m., from Kings Hotel at 7.45 p.m., and from Mount Herzl at 8 p.m. — return trip assured.

Chamber Music

The 13th Annual Summer School for Chamber Music, directed by Rami Shevelov, presents results of this year's work in performances of Duos, Trios and Quartets by Ravel, Brahms, Prokofiev, Beethoven, Reger, Mesaiaen and Boccherini.

* **TEL AVIV** — "11:11," at the Tzavta Hall, 30 Ibn Gvirol: Saturday, at 11.11 a.m.

* **RAFAD** — at Beit Raskin: Monday.

LIGHT MUSIC

"AFTER HOURS" — Rivka Michaeli accompanied by orchestra. Tel Aviv (Tzavta), Sat. Midnight.

ARIK EINSTEIN AND THE CHURCHILLIM "On Show" (Tzavta). Tamus Group first part Shalom Hanoch, Ariel Zilber, Adam Zeldes. Tel Aviv (Tzavta), Sat. 8.30, 10.30.

FOURTEENTH OCTOBER Yonathan Rechter- Avner Kaner. Drums: Zohar Levi (Tzavta). Tel Aviv, Sun. 9.00 p.m.

HAVA ALBERSTEIN (Yuval) Ein Hod tonight 10.00

PADOM, PADOM, PADOM, Songs of Edith Piaf. Tel Aviv (Tzavta) Sat., Mon. 9:00

TOGETHER ALONE, ALONE (Yuval) Songs for children by Miriam Yellin-Shlokelis, edited and arranged by Yehonatan Gefen. Tonight Tel Aviv (Bat Dor) 9:30-11.30.

DANCE

INTER-KIBBUTZ DANCE COMPANY (Kibbutz Movement) Tel Aviv (Bat Dor) Thurs. 8.30 p.m.

WE ARE HERE. The song and dance group of recent immigrants from the USSR with Valery and Galina Panov. Caesarea (Amphitheatre) Mon. 8.30 p.m.

BATSHEVA DANCE COMPANY: The Burning Ground (Gustav Mahler), Diversion of Angels, Percussion Concerto; Sin Leith at the Door. Choreography: Gene Hill Sagan, Martha Graham, Norman Morrice, Moshe Efrati. Tel Aviv (Habimah) Wed. 8.30; Jaffa (Alhambra) Thurs. 8.30

The late Vittorio de Sica and Sophia Loren, his favourite actress, pictured during the making of his last film, "The Voyage."

CINEMA

ALICE DOESN'T LIVE HERE ANY MORE — Tragi-comic tale of a woman trying to cope with sudden widowhood, and the need to support herself and her young son. Full of the endearing craziness and vagaries of real life. Ellen Burstyn's Oscar-winning performance as the irrepressible widow is enchanting.

AMARCORD — Federico Fellini's reminiscences of small town Italian life in the 'thirties. Full of fantasy, nostalgia, poetic imaginings and earthy humour. Discursive but with some magical moments.

THE APPRENTICESHIP OF DUDDY KRAVITZ — Mordecai Richler's novel about an aggressively ambitious young Jew intent on making a fortune has been made into a film full of vitality, insight and humour. Duddy is objectionable but Richard Dreyfuss' performance is first-class.

CHINATOWN — An unorthodox, complicated and rather intriguing thriller set in Los Angeles of one of the African Jack Nicholson as a private eye and Faye Dunaway as an enigmatic widow with whom he gets involved. Directed by Roman Polanski.

CONFESSIONS OF A WINDOW CLEANER — Broad and breezy British sex-comedy about an amorous young window cleaner who spends more time climbing into beds with his clients, than climbing up ladders. Crude at times but mildly amusing.

EMMANUELLE — Polished and elegantly erotic — but really rather silly — French film about diplomat in Bangkok who encourages his wife (Sylvia Kristel) to sample all kinds of sex, with an aging voyeur officiating over the final initiation. Well acted, and the colourful Thai background is fascinating. Directed by Just Jaeckin.

LE FANTOME DE LA LIBERTE — Luis Bunuel's latest film carries absurdity to its limits in a series of highly entertaining episodes mocking conventional attitudes. He acts out to unsettle the viewer's complacency and manages to admirably. One of Bunuel's best.

THE FRONT PAGE — Director Billy Wilder's version of the Ben Hecht-MacArthur play first filmed in 1931 is brashly amusing, fast-paced and most enjoyable. Jack Lemmon is first-class as top crime reporter of his paper and Walter Matthau is even better as his editor.

THE GAMBLER — Powerful story of a compulsive New York gambler, desperately trying to raise 44,000 dollars lost in a bad night at the Syndicate's casino. Polished direction by Karel Reisz, and a towering performance by James Caan in the title-role. Tends to drag in the middle.

GENERAL IDI AMIN DADA — Barbet Schroeder's fascinating screen portrait of Uganda's all-powerful president, whose often uproarious clowning makes one forget the horrors of his dictatorship. The colourful tyrant's passionate hatred for his estranged friend Israel — as well as the Jewish people — is a major theme of this skilfully-made documentary.

GOLDEN NEEDLES — Hollywood, eager to jump aboard the karate-kung fu bandwagon, has come up with its own chop, kick and grunt epic, ewhich is barely more sophisticated than the Hong Kong-made sagas.

I'LL CRY TOMORROW — Reissue of the 1955 film with Susan Hayward protraying the decline and fall of singer-actress Lillian Roth. Melodramatic but highly efffective. With Richard Conte and Eddie Albert and Daniel Mann directing.

JESUS CHRIST SUPERSTAR — Norman Jewison's film of the very successful rock opera based on the last days of Jesus' life is musically and visually exciting. The black Judas, powerfully portrayed by Carl Anderson, dwarfs everyone else.

LE MOUTON ENRAGE — Jean-Louis Trintignant is the sheep who turns into a lion under the influence of his cynical friend Jean-Pierre Cassel. Romy Schneider, Jane Birkin and Florinda Bolkan are the lovely ladies who decorate this alleged comedy. Barely tolerable.

THE ODESSA FILE — Based on Frederick Forsyth's novel. Jon Voight is a young journalist whose perusal of the diary of a Jewish suicide leads him to hunt down a leader of the "Odessa," a group of resurgent Nazis. Some impact-making moments but on the whole, disappointing.

SCENES FROM A MARRIAGE — Ingmar Bergman's remarkable study of an intimate relationship with a magical performance by Liv Ullman and fine acting by Erland Josephson as her husband. Three hours viewing that keeps the viewer's attention rivoted throughout.

SNOOKER — Israeli comedy of errors about a pair of identical twins, one a good steady lad, the other a flighty partner in a snooker parlour. Simple obvious humour in a film which is refreshingly free from violence and sex. With Yehuda Barkan, Zeev Revah and Joseph Shiloah.

THE TAMARIND SEED — Spy drama involving British and Soviet intelligence with the pivotal relationship between Julie Andrews as a thoroughly respectable young Englishwoman and Omar Sharif as a very unlikely Soviet agent being especially unconvincing. Barbados makes beautiful background.

THAT'S ENTERTAINMENT — Instant nostalgia — A collection of highlights from over 30 years worth of MGM musical spectaculars.

TOMMY — Finally Pete Townshend's 1969 Rock opera makes the silver screen. Ken Russell directs this musical saga of a deaf, dumb and blind kid, Tommy, who is miraculously cured. The Who, Oliver Reed, Ann-Margaret, Elton John, Eric Clapton, and Tina Turner are all featured.

THE VOYAGE — Vittorio de Sica's last film. Sophia Loren and Richard Burton, appearing together on the screen for the first time, star in this often moving drama, based on a Pirandello short story. While the great director brilliantly recreates Sicily at the turn of the century, the piece at times unhappily degenerates into a rather kitschy tear-jerker.

A WARM DECEMBER — Starts off as what seems to be a thriller but soon turns into a love story set in London and environs. It is all pretty corny but Esther Anderson as the niece of the ambassador of one of the African states makes an appealing heroine who is perfectly lovely to look at. Directed by Sidney Poitier who also plays the male lead.

ZANDY'S BRIDE — Superb acting from Liv Ullmann and Gene Hackman in an 18TO's story of domineering Californian rancher whose mail-order bride turns out to be an independent woman, with no intention of being treated as his chattel.

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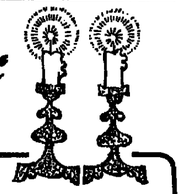

HEBREW UNION COLLEGE
JEWISH INSTITUTE OF RELIGION
13 Rehov Hamelech David, Jerusalem

PROGRAMME: Friday, August 22, 8.30 p.m.

"TEL DAN"
lecture with slides.
Dr. AVRAHAM BIRAN,
Director
Nelson Glueck School of Biblical Archaeology
Hebrew Union College — Jerusalem

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1) à demander d'urgence un dossier d'inscription (2 rue de Lille, 75007 Paris);
2) à adresser une demande détaillée aux services culturels de l'Ambassade de France en Israel (III rue Hayarkon, Tel Aviv).

WHAT'S ON

PLANT A TREE IN ISRAEL WITH YOUR OWN HANDS: free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department; Keren Kayemet Leisrael (Jewish National Fund): In Jerusalem, King George Ave., corner Rehov Keren Kayemet. Tel. 02-35261. In Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel. Tel. 03-234449.

JERUSALEM

HADASSAH TOURS.

1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12 15 p.m. Kennedy Building. No charge. Buses 19 and 27.

2. Morning half-day tour of all Hadassah projects. IL12.48 ($2) per person towards transportation. By reservation only: Tel. 416333.

A STONE IN DAVID'S TOWER Sound and Light Show in Jerusalem. Every evening except Friday. 8.45 p.m. in English. Additional show at 10 p.m. — Mon., Tues., Wed., Sat., in English; Sun., Thurs., in French. Tickets: Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed.

HEBREW UNIVERSITY, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from Truman Building. Further details. Tel 35430.

JERUSALEM BIBLICAL ZOO, Schneller Wood, Romema. Tel. 533822. 7.30 a.m. — dusk.

AT THE KHAN THEATRE (opposite the Railway Station). A folklore evening for tourists with Inbal dance group; every Wednesday at 9 p.m.

TOURISTS AND VISITORS come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel. 523291.

and 8.30-10.00 p.m. — Demonstration lecture: Form in Transition — evolution of the dramatic form of the sonata, by Gregory Haimovsky; at the piano, Lydia Mordkovich.

TEL AVIV

MOETZET HAPOALOT — PIONEER WOMEN, Courtesy Tours Sunday through Thursday morning. By appointment only, Tel. 281111, ext. 560, Tel Aviv.

AMERICAN MIZRAHI WOMEN'S ORGANIZATION 16, 18, Rehov Dov Hos, Tel Aviv. Tel. 03-220187, 243106; Jerusalem 02-222016; Haifa 04-601528; Beersheba 057-78171.

NATIONAL RELIGIOUS WOMEN'S ORGANIZATION, MIZRAHI and HAPOEL MIZRAHI WOMEN IN ISRAEL, 166 Rehov Ibn Gvirol, Tel Aviv; Tel. 03-788042, 03-440316. Jerusalem: Tel. 02-30620, 02-35282.

WORLD WIZO TOURIST OFFICE, 116 Reh. Hayarkon. Tel. 232939, 8 a.m.-2 p.m.

CANADIAN HADASSAH-WIZO OFFICE, 116 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.

MAGEN DAVID ADOM IN ISRAEL Headquarters — 60 Rehov Giborei Israel, Tel Aviv. Visitors — Please call 36222 between 8.00 a.m. and 2.00 p.m. to arrange visits to our Central Blood Bank in Jaffa and for information regarding other Magen David Adom installations.

ORT ISRAEL: For visits please contact: ORT Tel Aviv, Tel. 269165, 762291-2; ORT Jerusalem, Tel. 233875; ORT Netanya, Tel. 22922.

Visit the **ISRAEL WAX MUSEUM** and **SHALOM OBSERVATORY.** Open daily at Shalom Tower, Tel Aviv, Tel. 57304.

WALKING TOUR to Apolonia, Sydny Ali, Mitzpeh Yam, and adjacent beaches, Tuesday, Aug.26, organizers: Absorption Dept., Tel Aviv Yafo Municipality and the Nature Protection Society. Explanations in English and Basic Hebrew. Guide: Mr. Gershon Polleg, Nature Protection Society. Meet: 3 p.m. near Sydny Ali Mosque (Netanya stopping bus to Netanya, alight at Nof Yam stop). Free of charge!

REHOVOT

WEIZMANN INSTITUTE OF SCIENCE Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

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ART GUIDE

JERUSALEM

ISRAEL MUSEUM: Exhibitions: "Forest" by Menashe Kadishman; The Renaissance of Woodcut Expressionism; Wonderful World of Paper; Endre Tot (Budapest) Retrospective 1970-74; Alberto Giacometti — Graphic Works from the Milton D. Ratner Family Collection. Israeli Art and new acquisitions from Museum Collection; Arikha as a Book Illustrator; Recycling; Prints and Drawings, 19th-20th cent., the Charles Rosenbloom bequest, part II: "Objects in Dialogue" — 10th Anniversary exhibition; Painted Greek Vases — An Exercise in Observation; Our Pupils at Work — 1975; Roman mosaic pavement from Nablus, 3rd-4th cent. C.E. (Rockefeller).

Hours: Israel Museum: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tues. Shrine of the Book & Billy Rose Art Garden: 10 a.m.-10 p.m.: Museum: 4 p.m.-10 p.m.; Rockefeller: Sun.-Thurs. 10 a.m.-5 p.m. Israel Museum & Rockefeller: Fri., Sat. 10 a.m.-2 p.m. Library open Sun., Mon., Wed., Thur. 10 a.m.-2 p.m. Tues. 4-8 p.m.

GALLERY WIEN, 18 Rehov Malki, Yemin Moshe. Miro — his graphic work. Mon. to Thur., 7-10 p.m., or by appt., Tel. 02-233280.

GYDA GALLERY, 9 Balfour St., Tel. 02-61089. Painting. Sculpture. Viewing during Summer recess by appointment only.

GALERIE VISION NOUVELLE, Y. and S. Hamiache. Khutsot Hayotser, original prints by contemporary European artists. Tel. 02-289864.

ARTA GALLERY, 4 Rabbi Akiva St. (near Orgil cinema) Tel. 227829. One man show. Ami Shavit, Graphic and Kinetic Works, 1971-75. Opening: Saturday, Aug. 23, 1975. Opening remarks — Mr. Amiel E. Nagar. Open 10 a.m.-1 p.m., 5-7 p.m. Saturdays — 11 a.m.-1 p.m.

TEL AVIV

TEL AVIV MUSEUM 27 Sderot Shaul Hamelech. Exhibitions: From July 8, Contemporary Italian Prints.

At Helena Rubinstein Pavilion, 6 Rehov Tarsat. Aharon Messeg, painting. Ruth Zarfati, sculpture.

Visiting hours: Museum, both buildings, Sun., Mon., Wed., Thur.: 10 a.m.-5 p.m. Tue. 10 a.m.-1 p.m., 4-10 p.m. Fri.: 10 a.m.-2 p.m., Sat.: 8-11 p.m.

Helena Rubinstein Art Library, Sun., Mon., Wed., Thur.: 10 a.m.-4 p.m. Tue.: 10 a.m.-1 p.m., 4-7 p.m. Fri.: 10 a.m.-1 p.m.

HA'ARETZ MUSEUM, Tel Aviv Museum Centre, Ramat Aviv: (1) Glass Museum; (2) Kadmon Numismatic Museum; (3) Ceramics Museum; (4) Museum of Science and Technology; (5) Museum of Ethnography and Folklore; (6) Alphabeth Museum; (7) Nechushtan Pavilion; (8) Tel-Qasile Excavations: Open: Sun., Mon., Tues., Wed., Thurs. 9 a.m.-4 p.m., Fri. 9.00 a.m.-1 p.m., Sat. 10.00 a.m.-2 p.m., entrance free on Saturdays.

MUSEUM OF ANTIQUITIES OF TEL AVIV-YAFO, 10 Rehov Mifratz Shlomo. Open as above.

MUSEUM OF THE HISTORY OF TEL AVIV-YAFO, 27 Rehov Bialik. Open as above but closed Saturday.

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Radio for music lovers

Please note: all broadcasts up to 14.00 are in MONO, all programmes after 16.00 are in STEREO — unless stated otherwise.

TODAY: 08.10: Smetana: "Blanik"; Beethoven: Piano Concerto No.3 (Claude Kahan). 09.05: Mussorgsky: "A Night on a Bare Mountain" (Stokowski); Rimsky-Korsakov: "Scheherezade" (Ozawa). 10.05 (Repeat): "My Concert." 12.30 (STEREO): Jer. Symph. Orch. — Verdi: String Quartet (arr. for String Orchestra cond. Rodan); 1.05 p.m.: Vivaldi: "The Four Seasons" (A. Tal-De Carvalho). 5.05 p.m.: Bach: Chorale Prelude; Mozart: Piano Concerto in D, No.26 (Barenboim); Dvorak: Serenade, op.22 (Barenboim); Barber: Medea's Meditation & Dance of Vengeance (Schippers). 9.05 p.m.: Tchaikovsky: Symphony No.6 (Svetlanov). 10.05 p.m.: Beethoven: Cello Sonata No.3 (Tortelier-Heidsieck). 11.05 p.m.: Music to End the Day.

SATURDAY: 08.05: Loch: Suite for Brass; Chevalier de St. Georges: Sinfonie for 2 Violins & Orch. (Miriam Fried-Jaume Laredo); Respighi: "The Pines of Rome" (Munch). 09.30: Quiz. 1.05 p.m.: Music in a Light Vein. 3.05 p.m. (repeat): "The Artist at your Service" — Boris Berman. 4.10 p.m.: Beethoven: Overture "Leonore No.3"; Mozart: Piano Concerto in B-flat, No.27 (Brendel). 7.05 p.m.: Bach: Sonata No.2 (Simha Heled-Yonathan Zak); Brahms: Three Songs (Gila Yaron); Sonata No.2 (Heled-Zak). 8.05 p.m.: Schubert: Piano Quintet ("Trout") — Saltzman, Murvitz, Bornstein, Bregman, Danezi.

SUNDAY: 08.10: Haydn: String Quartet, op. 76,4; Beethoven: Violin Sonata, op.12, 3 (Francescatti-Casadesus). 09.05: Listeners' Choice. Schubert: "Schwanengesang" (Tom Krause) or Moment musical; Schumann: Nachtstuecke; 10.05: Moshe Epstein, flute; Miri Zamir, piano-Bach: Sonata No.6; Haydn: Piano Sonata in G; Stutchevsky: Recitative & Dance, for Flute solo; Enescu: Cantabile & Presto; Varese: "Density 21.5"; Prokofiev: Sonata No.3, op. 28. 12.35: Stravinsky: 3 Movements from "Petrushka" (Pollini); Chopin: 3 Etudes. 1.05 p.m.: Mendelssohn: Piano Concerto No.2 (R. Serkin); Vaughan Williams: Suite "The Wasps." 4.10 p.m.: Campara: "Te Deum"; Salieri: "Te Deum". 5.10 p.m.: "My Concert." 9.06 p.m.: Verdi: "Aida" - IPO-Zubin Mehta (Israel Festival, 1975), until midnight.

MONDAY: 08.10: Rimsky-Korsakov: Legend; Ibert: Saxophone Concerto; Faure: Suite "Dolly." 09.05: Bruch: Violin Concerto in G-minor (Stern); Mendelssohn: Symphony No.5 (Sawallisch). 10.05: An Hour with Rafaelle Arie, bass. 12.35: Bach: Sinfonia from "Christmas Oratorio"; Vivaldi: Flute Concerto in D (Gazzeloni); Rameau: "La Poule". 1.05 p.m.: Popular Classics. 4.10 p.m.: "Hod" Kibbutz Choir-Avner Itai — (Israel Festival, 1975). 5.40 p.m. (MONO-repeat); 9.00 p.m.: Tel Aviv Quartet plays Schubert: Quartet, op.161, in G. 11.05 p.m.: Music to End the Day.

TUESDAY: 08.10: Bach: Violin Concerto in D-minor (I.Ostrakh); Mozart: Symphony No.21 (Karl Boehm). 09.05: Listener's Choice — Dvorak: String Sextet; Miniature or Schubert: String Quintet, op.163 (Stern, Schneider, Katims, Casals, Tortelier). 10.05: Radio Music Club. 12.35: Marianne Wreschner (Swiss pianist), plays Bach: Lamento & Sonata; Lang: Capriccio (1940); Zbinden: "Four Solitudes" (1051). 1.05 p.m.: Parry: Suite "Lady Radnor"; Rawsthorne: Piano Concerto No.2; Walton: "Orb and Sceptre". 4.10 p.m.: Continuous Music. 5.20 p.m.: "Musica Viva" — Ernest Krenek: Harp Sonata, op.150 (Macdonald); Elegiac Symphony (Mitropoulos); Duet from "Johnny spielt auf." 9.06 p.m.: Jer. Symph. Orch. — Enescu: Rumanian Rhapsody No.1 (Conti); Brahms: Hungarian Dance No.5 (Conti); Avidom: Mediterranean Symphony (Byrns); Berio: Folksongs (Kathy Berberian); Bartok: Concerto for Orchestra (Foss). 11.05 p.m.: Music to End the Day.

WEDNESDAY: 08 10: Vivaldi: Concerto in C for two orchestras. Cimarosa: Oboe Concerto (Andre Laredo); Mozart: Symphony No.39 (Monteux). 09.05: Beethoven Violin Concerto (Francescatti-Walter); Debussy: Prelude "L'après midi d'un faune" 10.05 (repeat): Heled-Zak play Bach & Brahms. 12.35: Miniatures. 1.05 p.m.: Popular Classics 4.10 p.m.: Rachmaninov: Symphony No.2. 5.10 p.m.: Magazine. 10.05 p.m. (Mono): "Recognize Yourself" — comparisons of different performances of Trio No.2 (Mendelssohn), "Archduke" Trio (Beethoven), Trio (Ravel). 11.05 p.m. (Mono): Jazz.

THURSDAY: 08.10: Vivaldi: Flute Concerto; Menotti: Sebastian. 09.05: Berkley: Trio; Britten: Fantasy for Oboe & Strings; Berkley-Britten. "Mont Juic." 10.05: Bach: Suite No.5 (Tania Remennik); Brahms: "Vier Ernste Gesaenge" (Tamar Raz). 12.35: Miniatures. 1.05 p.m.: Excerpts from Operas. 4 10 p.m.: Israel Festival, 1975 — Mahler: Symphony No.2 (IPO-Mehta, Richmond, Dunn & choirs). 9.06 p.m.: "New Sounds" Metamusic Festival, Berlin, 1974, with the "Prima Materia" Ensemble: "Improvisations Nos. 1 & 2." 10.05 p.m. (repeat): Magazine. 11.05 p.m.: Mahler: "Lieder eines Fahrenden Gesellen"

TV Programmes

Dan Pe'er's "Kolbotek" consumer programme, Wednesdays at 8.00

FRIDAY

3.00 "To Rome with Love." 3.30 Erev Shabbat Programme. 8.05 Shabbat Song. 8.10 Weekly Magazine. 9.10 Drama — "Shakespeare or Bust." 10.30 Mendelssohn: Concerto for Piano and Orch. No. 1. 10.55 News.

Educational: 4.00 "Mati Matok." 4.27 Story. 4.42 Film.

Arabic: 6.00 News. 6.02 Film. 7.45 News. 8.02 Programme Review.

SATURDAY

8.00 "Love American Style." 8.30 Mabat. 9.00 Hamavdil. 9.30 Mabat Sport. 10.00 "Cool Million." 11.30 News.

Arabic: 6.00 News. 6.02 Cartoons. 6.15 Requests. 6.45 Songs and Poetry. 7.30 News.

SUNDAY

5.30 "Born Free" — "Wild Land." 6.30 Songs. 8.00 Youth Magazine. 8.30 Mabat. 9.00 "The World at War" — documentary about the 2nd World War (part 15). 9.55 "Tonight" — with Yeshaayahu Ben Porat. 10.50 News.

Educational: 4.00 Handiwork. 4.15 English 5. 4.35 Documentary about Africa.

Arabic: 5.30 News. 6 32 "Abbot and Costello." 7.00 Documentary. 7.30 News and Weekly Magazine.

MONDAY

5.30 Nature Series. 6.00 "The Singing Ship." 8.00 "All Beginnings." 8.30 Mabat. 9.05 "Stella" — an Israeli drama by Moshe Ben-Shaul. 10 00 "Cannon." 10.30 News.

Educational: 4.00 Film. 4.15 English 5. 4.35 "Mati Matok." 5.00 Story.

Arabic: 6 30 News. 6.32 Sport. 7.17 Projector. 7.27 Programme Review. 7.30 News.

TUESDAY

5 30 "Telepele." 5.40 "Once Upon a Time." 6 00 "George." 8.00 "Morasha." 8.30 Mabat. 9.00 "Kojak." 9.50 Moked. 10.40 News.

Educational: 4.00 Story. 4.15 English 7. 4.35 "Woodstock."

Arabic: 6.30 News 6.32 Innovations and Inventions. 6.45 Songs and Poetry. 7.00 Family Magazine. 7.30 News.

WEDNESDAY

5.30 Circus. 5.40 "Disneyland." 8.00 "Kolbotek." 8.30 Mabat. 9.00 "The Private Life of Don Juan" — Alexander Korda's film (1934) with Douglas Fairbanks Sr. and Merle Oberon. 10.20 Entertainment with Charles Aznavour. 10.55 News.

Educational: 4.00 Story. 4.15 Nature. 4.40 English. 5.00 "Sir Francis Drake."

Arabic: 6.30 News. 6.32 "Youth Magazine." 7.05 "Know Israel." 7.27 Programme Review. 7.30 News.

THURSDAY

5.30 "Telepele." 5.50 Cartoons. 6.15 "Once Upon a Time." 8.00 "That's My Secret." 8.30 Mabat. 9.00 "Tandu." 10.00 The Match of the Week. 10.50 News.

Educational: 4.00 With Noam Sheriff. 4.30 Documentary about Africa. 4.35 English 9. 5.00 Youth Magazine.

Arabic: 6.30 News. 6.32 Quiz. 6.45 "Citizen and Authorities." 7.30 News.

On the air

HEBREW NEWS AND NEWSREELS

1st Programme: News: Today and Tomorrow: 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and midnight.

2nd Programme: News: Today and Tomorrow: 6.05 a.m., 7.00p 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00, midnight and 1.00 a.m.

Newsreels: Today: 7.05 a.m., 1.05 p.m.

Galei Zahal: News: Today and Tomorrow: 6.00 a.m., 7.00, 8.00, 9.00, 10.00, 11.00, 12.00, 1.00 p.m., 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00, midnight and 1.00 a.m., 2.00, 3.00, 4.00 and 5.00 a.m.

Newsreels: Today: 8.05 a.m., 6.05 p.m. Tomorrow: 11.40 p.m.

ENGLISH NEWS AND PROGRAMMES

7.00 a.m. (4th programme and short waves); 1.30-2.00 p.m. (4th programme and short waves); 6.05 p.m. (4th programme); 8.45-9.00 p.m. (short waves).

FRENCH NEWS AND PROGRAMMES

7.15 a.m. (4th programme and short waves); 2.00-2.30 p.m. (4th programme and short waves); 6.05 p.m. (4th programme); 8.45-9.00 p.m. (short waves).

4th Programme — 407, 445 and 202 M.

For details of music programmes, please consult the "Radio for Music Lovers" column on page B.

TODAY

7.55 a.m. Opening 8.10 "Morning Concert." 10.05 "My Concert" (repeat). 11.00 News in easy Hebrew. 11.05 "Ivrit La'am." 11.15 Programmes for Children. 11.45 English Lesson. 12.05 Special programme for Rumanian National Day. 12 30 (Stereo) Jer. Symph. Orch. 1.55 Programme Trailer. 2.10 Mother and Child. 3.05 Kabbalat Shabbat. 4.10 "Fateful Decisions." 5.05 (Stereo) "Afternoon Music." 6.30 Literary Magazine. 7.05 "The Weekly Column." 8.05 "Me and My Prayer." 8.30 "Radio-Story." 9.05 Classical Request Programme (Stereo). 10.40 "In the Shadow of the Muses." 11.05 Music for day's end. 12.10 A Moment of Poetry 12.13 Close Down.

TOMORROW

7.58 a.m. Opening. 8.05 "Morning Concert" (Stereo). 9.05 "World of Science." 9.30 Musical Quiz. 10.05 "The Weekly Diary." 11.05 "Radio-Drama." 12.05 "Public Trial." 1.05 Music in a light vein. 1.55 Programme Trailer. 2.10 Mother and Child. 3.05 (Repeat) "Musical Encounters." 4.10 (Stereo) "Shabbat Concert." 5.05 Spanish Songs. 5.30 "The Open Microphone." 7.05 "Recital." 8.05 Bible Reading: Nehemia, chaps. 11 and 12. 9.05 "The Weekly Diary" (repeat). 10.05 "Hamavdil." 11.05 Slihot. 12.10 A Moment of Poetry. 12.13 Close Down.

SECOND PROGRAMME

457, 483, 256, 355 and 310 M.

Today: 5.58 a.m. Opening. 6 00 Religious Service. 6.10 Gymnastics. 6.20 Musical Clock. 6.55 Programme Announcements. 6.59 "A Moment of Hebrew." 7.05 "This Morning." 7.35 "Hebrew Songs." 7.55 "Green Light" 8.10 "Good Morning." 8.55 Announcements 9.05 "Good Morning." (cont.) 10.05 "Here at Home." 11.45 "A Few Moments With . " 12.05 Programme for the Worker and the Employer. 12.30 Hebrew Songs. 1.05 p.m. "At Midday." 2.10 "Here, There and Everywhere." 4.10 "Weekend" with Iris Lavie and Amnon Rubinstein. 5.05 "Bedalet Amot." 6.05 "Musical Encounters." 6.55 Announcements. 9.05 "Stage and Screen" — Songs from Shows and Musicals. 10.05 Hebrew Songs. 11.05 Yaacov Agmon entertains. 1.05 Close Down.

TOMORROW

6.58 a.m. Opening. 7.00 Religious Services. 7.10 Hebrew Songs. 8.05 Announcements. 8.10 Morning Tunes. 8.55 A. Allon's Corner. 9.05 Morning Tunes (cont.) 10.05 "First Applauses." 11.05 "Do, Re, Mi." 12.45 "Who, When and Where." 1.05 "It's Close to my Heart" — Spain. 2.10 "Open Door." 3.05 "This is Ehud Manor." 5.05 "Media Magazine." 6.05 "Shabbat Star" Hanan Yuval. 6.30 Sports. 6.55 Announcements. 9.05 Sport. 9.20 Jazz. 10.05 "The Oboe." 11.05 "Radiotek." 1.05 Close Down.

FIFTH PROGRAMME

445 M.

Today and Tomorrow: 6.58 p.m. Opening. 7.00 News. 7.05 Song and Melody. 8.00 News. 8.05 Song and Melody.

IMMIGRANTS' HOUR

457, 423, 249, 355 and 345 M.

7.00 p.m. News in easy Hebrew. Ivrit La'am. 7.15 Georgian. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Russian. 9.00 Close Down.

GALEI ZAHAL

234, 230 and 220 M.

Today: 5.58 a.m. Morning Prayer. 6.05 Morning Tunes. 6.55 Gymnastics. 7.05 Programme for Drivers. 7.55 Programme trailer. 8.05 Zahal's Newsreel. 9.05 Requests. 10.05 "Warm and Tasty." 12.05 Midday Star." 12.15 "Soldiers Ask Aga Answers." 12.40 "The Jewish Viewpoint." 12.55 "The Short Hassidic Story." 1.05 "Paper Moon." 1.55 Announcements. 2.05 Hit Parade. 4.55 Prophetic Portion of the Week. 5.05 "Anders Soldiers in Eretz Yisrael." 5.55 Programme Trailer. 6.05 Zahal's Weekly Magazine. 7.05 Didi Manosi's Short Friday. 7.53 Saturday's Talk. 8.05 "30th Anniversary of the Aliya of the Mauritius Refugees" 9.05 "Saturday's Tea." 10.05 An Hour with Sarah Pipia. 11.05 "Dancing Party." 2.05 "We Don't Want to Sleep." 5.05 "Five-Five" — song and tunes.

TOMORROW: 6.05 a.m. Saturday Morning. 6.58 Morning Prayer. 7.05 Saturday Morning (cont.) 8.05 "Sandwich." 9.55 Programme Trailer. 10.05 "Beautiful Songs." 11.05 "Entertainment 1975." 12.05 "The Dead Sea." 1.05 p.m. "Personal Questions." 2.05 "60 Minutes of Shoes." 3.05 "Songs of the Past." 4.05 "112 Jurios." 5.05 "The Multiplication Table." 5.55 Programme Trailer. 6.05 "The Seven Muses." 7.05 "Industry Dispersal in Israel." 7.53 "In Any Event." 8.05 Musical. 9.05 "Tradition, Tradition." 9.35 "Hit the Record Library." 11.05 An Hour with Noam Sheriff. 11.40 Zahal's Newsreel. 12.10 "Night Birds." 1.50 Bedside Story. 2.05 "We Don't Want to Sleep." 5.05 "Five-Five" — song and tunes.

haifa cinematheque

*Luis Bunuel film	
**New American Cinema — IV	
Saturday, Aug. 23	
**LAST SUMMER	7.00 p.m.
**EVERYTHING YOU WANTED TO KNOW ABOUT SEX	9.30 p.m.
*LA VOIE LACTEE	11.30 p.m.
Sunday, Aug. 24	
*CHIEN ANDALOU L'AGE D'OR	9.30 p.m.
Monday, Aug. 25	
*LA VOIE LACTEE	7.00 p.m.
**LAST SUMMER	9.30 p.m.
**PAPER MOON	midnight
Tuesday, Aug. 26	
**THE BOYS IN THE BAND	7.00 p.m.
THE WAX HOUSE	9.30 p.m.
Wednesday, Aug. 27	
**THEY SHOOT HORSES DON'T THEY?	7.00 p.m.
**SCARECROW	9.30 p.m.
Thursday, Aug. 28	
**SCARECROW	7.00 p.m.
**THE BOYS IN THE BAND	9.30 p.m.
**SUMMER 42	midnight

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Tomorrow, Aug. 16. Sun., Aug. 17
Habimartef: tonight, 10.00
HOSTAGES
Tomorrow, Aug. 16 (9.00). Sun., Aug. 17
EDDIE KING
Mon., Aug. 18. Tue., Aug. 19
DREYFUS
Mon., Aug. 18. Tue., Aug. 19

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at 9.30 p.m.
American Folk Music Jamboree
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Alex LEVINE,
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● WORLD PREMIERE PERFORMANCE
The Burning Ground — Choreography: Gene Hill Sagan; Music: Gustav Mahler; Costumes: Bertha Kwartez; Lighting: Ben-Zion Munitz
● Diversion of Angels — Choreography: Martha Graham
● Percussion Concerto — Choreography: Norman Morrice
● Sin Lieth at the Door — Choreography: Moshe Efrati
At the Habimah Theatre, Tel Aviv, Wednesday, August 27, 1975, at 8.30 p.m.
Tickets on sale daily at Habimah box office, and at all ticket agencies.
At the Alhambra, Jaffa, Thursday, August 28, at 8.30 p.m.
Reduced price tickets at the door.

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Full- and part-time courses at the introductory and advanced level in Jewish Thought, Mussar, Hassidut, Prayer, Bible, Talmud and Halacha.
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Opening Concert of the Fifth Season
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Players from the summer chamber music course
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Seats numbered. Please buy tickets beforehand from the Tzavta box office, or Kastel, Hadran, Lean, Rococo.

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cinematheque

Fri., Aug. 22,	3.00 p.m.	—	Vincente Minnelli
Sat., Aug. 23,	8.30 p.m.	—	THE BOY FRIEND — Ken Russel
	10.30 p.m.	—	SWEET CHARITY — Bob Fosse
Mon., Aug. 25,	7.00 p.m.	—	SHOW BOAT with Paul Robson
	9.30 p.m.	—	THE KING AND I — Walter Lang
Wed., Aug. 27,	7.00 p.m.	—	THE WIZARD OF OZ — Victor Fleming
	9.30 p.m.	—	FAMILY LIFE — Ken Loach

Screenings: Schaver Auditorium, Beit Agron, 37 Rehov Hillel

Tel Aviv Cinemas

Commencing Saturday, August 23, 1975

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WALTER MATTHAU
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THE FRONT PAGE
7.30, 9.30

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FRANK SINATRA
DEAN MARTIN
PETER FALK
SAMMY DAVIS JR.
ROBIN AND THE 7 HOODS
4.30, 7.30, 9.30

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BO SVENSON
ROBERT REDFORD
in a George Roy Hill film
THE GREAT WALDO PEPPER
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CINEMA ONE Tel. 57952
2nd week
FOUR DEUCES
JACK PALANCE
CAROL LYNLEY
4.30, 7.30, 9.30

CINEMA TWO
2nd week
JONATHAN LIVINGSTONE SEAGULL
Based on the well known novel by Richard Bach
Directed by Hall Bartlett

CINERAMA
9th week
The gay and happy Israeli film
SNOOKER
YEHUDA BARKAN
ZEEV REVAH
JOSEPH SHILOAH
Sat. 8, 10
Weekdays: 7.15, 9.30

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ELLEN BURSTYN
Adl week: 7.30, 9.30

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Charlotte's Web
Based on E. B. White's book
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A Sex Comedy

MAXIM Tel. 287457
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Les Bidasses s'en vont en Guerre
Starring the Gay Chariots

MOGRABI Tel. 298331
8th week
TOMMY
ANN MARGRET
OLIVER REED
ROGER DALTREY
ELTON JOHN
4.30, 7.15, 9.30

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CHARLTON HESTON
YUL BRYNNER
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(THE GODFATHER)
THE GAMBLER
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Jerusalem Cinemas

Commencing Saturday, August 23, 1975

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A Reason to Live, A Reason to Die
BUD SPENCER
TELLY SAVALAS

EDEN Tel. 238529
3rd week
CHARLTON HESTON
YUL BRYNNER
The Ten Commandments
4 — 8 only
Saturday night 8 only

EDISON Tel. 224056
FATMA GIRIK
in the great
Turkish picture
TOPRAK ANA
hours: 4—7—9
Saturday: 9 only

HABIRAH Tel. 232366
LEE VAN CLEEF
THE BIG DUEL

JERUSALEM
LE FANTOME DE LA LIBERTE
MICHEL PICCOLI
in LOUIS BUNUEL'S
GALLA SHOW
matinee: 4 o'clock
TRINITY

MITCHELL
Rehov Strauss
9th week
Israeli film
SNOOKER
7—9, Weds. also at 4
Sat. night 7.30—9.30

ORGIL Tel. 234176
3rd week
Les bidasses s'en vont en guerre

ORION Tel. 22914
GEORGE WHALI
GRAEME BLUNDEL
ALVIN PURPLE

ORNA Tel. 234733
ELLEN BURSTYN
6th week
ALICE DOESN'T LIVE HERE ANYMORE
4 — 6.45 — 9
Sat. night 7.15 — 9.30

RON Tel. 234704
3rd week
JACK NICHOLSON and
FAYE DUNAWAY,
in Roman Polanski's
CHINATOWN
4—7—9.15
Saturday night 7.30 — 9.30

SEMADAR
SUSAN HAYWARD
in the picture after
LILIAN ROTH'S
great novel
I'LL CRY TOMORROW
hours: 7—9 only!
Saturday: 7.30—9.30

RAMAT AVIV
The Odessa File
★ JON VOIGHT
★ MAXIMILLIAN SCHELL
★ SHMUEL RODENSKY
Based on the novel by
FREDERICK FORSYTH
Fri., 10, 12
Sat. and Weekdays 7.15, 9.30
Tues. also at 4.30.

ROYAL Tel. 55851
4th week
Vittorio De Sica's
VOYAGE
SOPHIA LOREN
RICHARD BURTON
4.30, 7.30, 9.30

STUDIO Tel. 295817
7th week
Israel Premiere
JULIE ANDREWS
OMAR SHARIF
in Blake Edward's film
THE TAMARIND SEED
4.30, 7.15, 9.30
A "Forum Film"
In Colour

TEL AVIV Tel. 261161
4th week
The greatest entertainment of all time
Winner of 8 academy awards
MY FAIR LADY
AUDREY HEPBURN
REX HARRISON
Sat., 8.30
Weekdays, 8 — 8.30

TCHELET Tel. 443950
The Marx Bros.
At the Circus
4.30—7.30—9.30

EFON Tel. 445035
21th week
Ingmar Bergman's latest film
SCENES FROM A MARRIAGE
Sat., 6, 9
Weekdays, 5.30, 8.45

Herzliya

TIFERET Tel. 985711
PENNY GOLD
JAMES GOULD
Sat. 7.30—9.30
Weekdays: 7.15—9.15

DAVID Tel. 934031
2nd week
Roman Polanski's
greatest film,
CHINATOWN
JACK NICHOLSON
FAYE DUNAWAY
7.00—9.30

Netanya

ESTHER
The Apprenticeship Of Duddy Kravitz
RICHARD DREYFUSS
7.15—9.15

Haifa Cinemas

Commencing Saturday, August 23, 1975

AMPHITHEATRE
A film of sex and action
THE HOT AND NAKED
Starring ANN CARLYN
and BOB GIMCOP
For adults only

ARMON Tel. 664348
2nd week
Alexander Korda's
greatest production
THE THIEF OF BAGHDAD
with CONRAD VEIDT
SABU JUNE DUPREE
In magic colour
Hall ventilated

ATZMON
A sparkling sex comedy —
real hit
4th week
CONFESSIONS OF A WINDOW CLEANER
For adults only
No compl. tickets

CHEN Tel. 666272
Walt Disney's delightful
and amusing film
THE WORLD'S GREATEST ATHLETE
in colour
Hall Aircooled

MIRON Tel.668003
from Friday
six nonstop perfs.
THE ATTACK OF THE TIGER
in colour

MORIAH Tel. 242477
3rd week
ROMY SCHNEIDER and
JEAN LOUIS
TRINTIGNANT
in their great sexy film
LE MOUTON ENRAGE
Mats. at 4:
Tarzan Against The Nazis
with
JOHNNY WEISSMULLER

ORDAN Tel. 66344
A new Turkish film
starring FATMA GIRIK in
MY SON'S FATE
in colour

ORAH Tel. 664017
3rd week
SIDNEY POITIER
in a touchy love story
A WARM DECEMBER
Co-starring
ESTHER ANDERSON
In Colour

ORION Tel. 532989
six nonstop perfs.
from Friday
A light sexy comedy
with action
Two Adventures of the Amazons
in colour

ORLY Tel. 81266
Air cooling
more than a movie —
it's a Celebration
5th week
That's Entertainment
with FRANK SINATRA,
LIZA MINNELLI,
ELIZABETH TAYLOR
FRED ASTAIRE
owing to length perfs.
Sat. 6.45 9.15
2 nightly perfs 6.45, 9.00
Mats at 4
Matis. at 4:
Walt Disney's
entertaining film
The Aristocats

PEER
9th week
YEHUDA BARKAN
YOSEF SHILOAH
ZEEV REVAH
In a most entertaining
Israeli comedy
SNOOKER
Wednesday only one perf.
4.00 p.m.

RON Tel. 669069
2nd week
Aircondtioned
Finally passed the censor
JESUS CHRIST SUPERSTAR
In Colour

SHAVIT
2nd week
FEDERICO FELLINI'S
Greatest Production
AMARCORD
In Colour
Perfs. at 5.45, 9.00

Ramat Gan Cinemas

ARMON Tel. 720706
3rd week
Roman Polanski's
CHINATOWN
FAYE DUNAWAY
JACK NICHOLSON
Mats. 4:
THE PIED PIPER

HADAR Tel. 728823
3rd week
The gay and happy
Israeli film
SNOOKER
YEHUDA BARKAN
ZEEV REVAH
JOSEPH SHILOAH
4.30, 7.30, 9.30

LILI
ZANDY'S BRIDE
GENE HOCHMAN
LIV ULLMAN
7.30—9.30
MATS at 4:
THE WORLD'S GREATEST ATHLETE

OASIS
Walt Disney's
Song of the South
4, 7.30 9.30

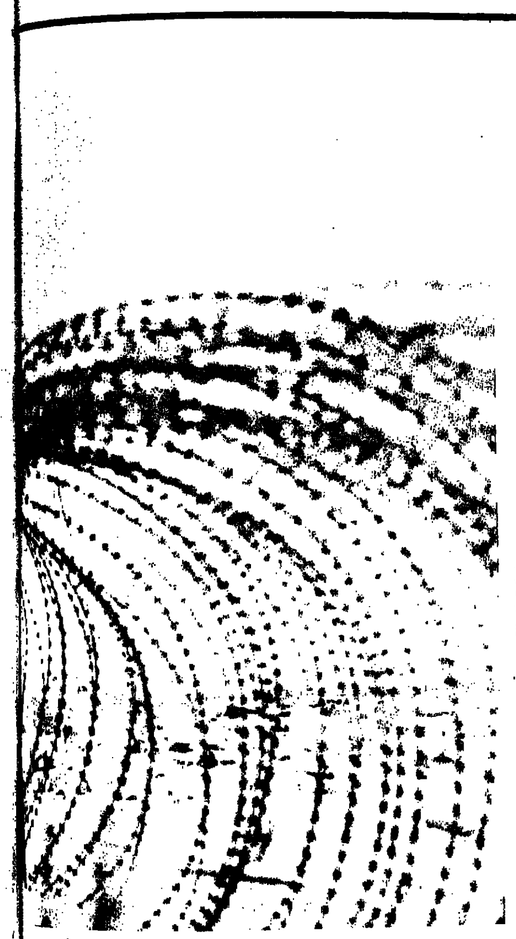
ORDEA Tel. 721720
3rd week
7.30, 9.30
The Apprenticeship Of Duddy Kravitz
RICHARD DREYFUSS
RANDY QUAID

RAMA Tel. 721913
DENIS THE HITCH HIKER
Adults only
Technicolour
7.30—9.30

RAMAT GAN
3rd week
6.00, 9.00
The greatest entertainment of all time
Winner of 8 academy awards
MY FAIR LADY
AUDREY HEPBURN
REX HARRISON
No reductions or invitations

Petah Tikva

SHALOM
BUD SPENCER,
WATCH OUT, WE ARE MAD
Sat., 8, 9.45
Mats: 4, 7.30 9.30
on Wed: 4, 7.30 only



(Above) Dogs are used to patrol the borders of the buffer zone. The UNEF nevertheless complains about nightly incursions from both sides. (Above, right) Thirsty Men from the far north in the desert. Swedes have just returned from patrol duty. (Centre, right) Parade-ground drill even in the desert. (Below, right) Lt. Col. Staf, Deputy OC of the Swedish Battalion at the Battalion HQ in the buffer zone. On the wall is "Carta" map with strange markings — showing a new line of disengagement, which is not entirely what the public believes to be the agreed one. Asked about it, Col. Staf was evasive, claiming the "battalion previously in the sector" hung it. (Below) Polish troops, employed as Service Units, are not allowed into Israeli territory.

CITY OF THE GOLDEN CALF

I HAVE OFTEN wondered why the Bible speaks with such vehemence of the "sins of Jeroboam." True, setting up the golden calf at Dan was sin enough to rouse the ire of the prophets and priests. But was that fact sufficient in itself to call for the continuous Biblical denunciations of Jeroboam throughout the history of the northern kingdom? Or perhaps there was more to it than just the setting up of the golden calf. This is one of the questions I am hoping to find an answer to before we finish our excavations at Tel Dan, where we have already been working for nine seasons.

Tel Dan was a northern frontier post from time immemorial. Founded in the third millenium B.C.E., and originally called Laish, it changed its name when it was conquered by the tribe of Dan in the 12th century B.C.E., and it was when King Jeroboam set up the golden calf there, after the division of what had been Solomon's kingdom into Israel and Judea, that it achieved prominence and fame.

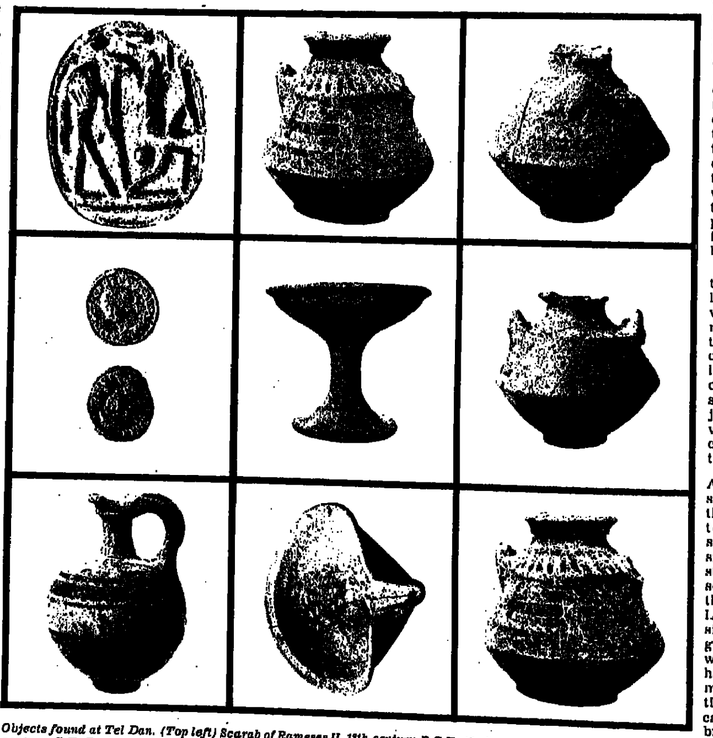
Situated as it is — and always was — on the main trade and military crossroads from the Phoenician coast to Damascus and from the south to Aleppo in Syria, the city was subject to the many vicissitudes that befell the area. This year a significant discovery was made during the fourth week of work. A scarab of Rameses II was found in a probe on the eastern side of the mound. Rameses II passed through this country in about 1285 B.C.E. on his way from Egypt to battle with the Hittites at Kadesh on the Orontes. He left his statues and inscriptions at Nahr el Kalb, north of Beirut. But he must have controlled the whole area. The fact that his scarab was found at Dan may be added proof of his activities, military or commercial, in northern Galilee.

THE TEL DAN excavations are sponsored by the Nelson Glueck School of Biblical Archaeology, the Israel Department of Antiquities and the Harvard Semitic Museum. For this summer's seven-week season we had some 70 students and volunteers from the United States, Canada, England, Holland, South Africa and Australia — as well as, of course, from Israel. Their different backgrounds and languages did nothing to upset the complete harmony of the expedition.

The American contingent had a dramatic introduction to their enterprise when, during their first night in the country early in June, the quiet of Galilee was shattered by the roar of guns and the drone of planes. Perhaps this encounter with present-day life on the northern border not only added excitment to their task but enabled them to view philosophically the history of the site they were about to excavate.

During last year's dig we had discovered an Israelite horned altar near the steps of the *bamah*, or high place, which had been excavated in previous seasons. Near the altar we could see an ashlar stone, which seemed to belong to a corner of a building. It occurred to us then that this could be a building connected with the sanctuary of the Israelite period of which the high place was a part. We decided to explore the possibility this year.

Excavation was slow and difficult, because the ashlar stones were covered with a mass of fallen stones and earth from Roman and Hellenistic periods. Our first task, therefore, was to



Objects found at Tel Dan. (Top left) Scarab of Ramesses II, 13th century B.C.E. (Left centre) Roman coins of the 4th century C.E. Bottom left, juglet of the Middle Bronze Age II, about 1800 B.C.E. All other objects of the Israelite period, 11th century B.C.E.: pyxides (on the right and top centre), chalice and oil lamp. (Zev Radovan)

Avraham Biran

remove the accumulated debris of these later periods. Huge boulders and much earth had to be excavated and carted away, and every detail had to be properly recorded. Nevertheless, the enthusiasm of the students did not lag and they were rewarded when, towards the end of the dig, the stone floor of a relatively large structure was uncovered.

It is eight metres wide and situated about ten metres south of the high place. Unfortunately, none of the walls was found in the area excavated. The stones had been removed during the Roman and Hellenistic periods and used for building elsewhere on the tell. However, the circular base of the columns which had once stood in the centre of the structure could easily be discerned. Could this have been a temple or sanctuary connected with the worship of the golden calf, perhaps related to the small *bamot* excavated in previous seasons? It is an intriguing possibility. It is more likely, however, that this season we have uncovered the structure through which the people entered the compound of the high place. If the architecture was as elaborate as that found at a later date in other parts of the ancient Near East, we may well have here an authentic propylaeum, a temple entrance. In any event, this structure, which is located in the centre of the courtyard surrounding the high place and faces it, formed part of the fairly large temenos, or sacred enclosure, at Dan, about one and a half dunams in size. It must have served as the main religious centre for the northern kingdom of Israel during the 10th-8th centuries B.C.E.

SO FAR we have not uncovered much from the days of Jeroboam, but it appears that whatever structure he erected was on a modest scale compared with what his successors did, and especially King Ahab. Ahab, who defeated the Aramaeans and established markets in Damascus, no doubt fortified Dan in the middle of the ninth century B.C.E. Probably it was he who built the great city wall and gate uncovered in the southern part of the tell.

Ahab was the mighty king who built the magnificent water systems at Hazor and Megiddo. He apparently decided that the people needed a major religious centre in the north of the country. Dan, which claimed a tradition going back to the days of the Judges, and where Jeroboam had already set up the golden calf, would be an obvious choice. The high place built of ashlar stones laid in headers and stretchers is dated archaeologically to the ninth century B.C.E. The high place was surrounded by a large courtyard of beaten earth and plaster. Smaller *bamot*, or places where worshippers could congregate, were also built.

Finally, the structure which we uncovered this season and which may have served as the main entrance, was also erected at the same time. The only king who had the means and the power to construct such an imposing complex was Ahab. How the worship was conducted, and what part the golden calf played in it, we cannot tell, but it can be assumed that Ahab's building activities served to give the cult place even greater importance. Dan became a major religious centre and vied with Jerusalem for the people's allegiance.

THE DEVELOPMENT of the high place did not cease with Ahab. Another king, Jeroboam II, who also fought the Aramaeans and extended the boundary of the land northward, added to its magnificence. The steps which now form part of the monumental structure were erected in the eighth century B.C.E., probably by Jeroboam II. And the people no doubt flocked to worship at the sanctuary of Dan, first set up by Jeroboam by the springs which feed the river Jordan. Thus the sins of Jeroboam had set a pattern which was elaborated and developed by his successors. The prophets had ample reasons to oppose and condemn the sanctuary at Dan.

The site continued to be hallowed in later periods. Whether the fountain house which was built during the early Roman period is to be associated with the sanctuary we cannot say. This year's excavations enabled us to study the technical system whereby the water was drawn from the spring through terra cotta pipes into the plastered basin, while the overflow returned to the Dan springs by a covered stone channel.

We found very few objects in this area, but we did uncover a large assemblage of pottery vessels in the southern part of the mound, where we attempted to establish the stratigraphic sequence of the occupation. It was a thrilling experience for the students, to come across large jars used for storage, cooking pots, jugs, juglets and chalices, in the various levels of destruction of the city from the 12th to the 10th centuries.

A LEVEL of occupation consisting almost entirely of pits was the main contribution this season to the history of the early settlement of the Israelites on the site. The tribe of Dan, which was still semi-nomadic, seems to have settled in tents or perhaps huts, on the ruins of the Canaanite city of Laish; the people dug pits and silos for storage purposes. A generation or two later, they built well-planned houses in which we have found remains of their rich material culture. At the same time they developed a metal-casting industry to produce bronze objects. In a number of rooms we found crucibles and clay pipes forming part of the bellows for the furnaces.

It will be recalled that when Hiram, King of Tyre, sent Solomon a master craftsman to help him build the Temple and its vessels, Hiram made a point of saying that the man's mother was from Dan. Possibly Hiram was trying to tell Solomon that the artisan he was sending brought with him a long established tradition of craftsmanship.

The city that preceded Israelite Dan, Canaanite Laish, had a long history. It reached its zenith in the first half of the second millennium B.C.E. when huge earthen ramparts were built for defence. This season we uncovered remains of building of the Middle Bronze Age II (first quarter of the 2nd millennium B.C.E.). Under the floor of one of the buildings was a child burial in a jar. A decorated juglet accompanied the burial. This discovery lends support to our theory that the earthen ramparts were built in the Middle Bronze Age II B, towards the end of the 18th century B.C.E.

Professor Avraham Biran, formerly Director of the Israel Department of Antiquities, is now Director of the Nelson Glueck School of Biblical Archaeology of the Hebrew Union College-Jewish Institute of Religion, Jerusalem.

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Because the birthplace of the original, real and superb Vermouth is Italy.
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Italian-type Vermouth
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Don't settle for less than the very best - STOCK Italian - type Vermouth.
As a light drink - with ice cubes & soda; straight, chilled or on the rocks; an excellent base for a refreshing cocktail.

STOCK Vermouth
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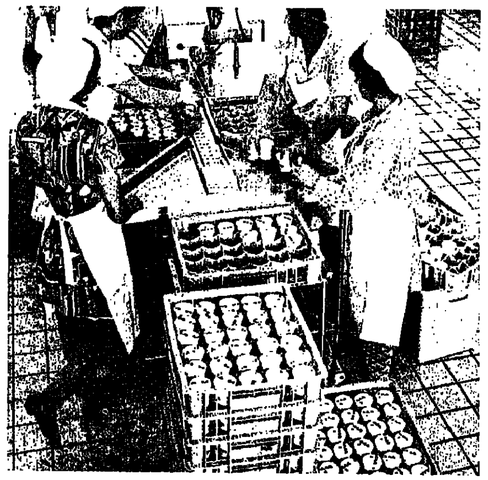
MARKETING WITH MARTHA

WHEN THE MILK GOES SOUR



FEW PEOPLE will be happier to see the summer end than the country's dairymen. If you think the heat bothers *you*, imagine being responsible for the freshness of a product until a certain printed date — no matter what the temperature outdoors.

Fresh milk has carried a last-date-of-sale for some time now, but it is only since July 31 that the law has required a last-sale-day on other dairy products, primarily the leben-oshel-yoghurt class. The initiative for the new regulation came from the Health Ministry's Food Supervision Authority.

While I heartily welcome the new dating system, let me express a serious reservation: The dates are too hard to read. On the bags of fresh milk, they are printed quite clearly. But on most of the cultured-milk products, the date is embossed in the aluminium-foil or plastic lids, and it is rather like reading Braille to decipher or even find it. On a very few products, such as the Strauss "Dany Dessert," there is a place on the lid for a clearly-printed date. This should be the rule, not the exception.

Recently, I attended a press conference held by the Strauss Dairy of Nahariya to show off its new distribution plant in Petah Tikva for the centre of the country. Three new Strauss products were introduced: "Shtel-ghurt" — a liquidy, drinkable yoghurt; a gourmet goat cheese called "San Savion" (good, but steeply-priced at IL43 a kilo); and "Fluffy," a jelly dessert in individual cups.

The firm's sales manager, Michael Strauss, told us that the dairy gives cultured-milk products an expiry date 20 days after the day of actual production. This assumes they are stored at 10 degrees Centigrade or less all along the distribution line. (Unlike Tnuva, Strauss does not sell drinking milk, which, of course, stays fresh for a much shorter time.)

A DAY or so after the press conference, I had a casebook experience with the new dating system. At my old-fashioned corner grocer in Tel Aviv, I bought a twin-pack "Dany Dessert" with a date more than two weeks ahead. When I tried it at home, I found it was already sour. I took it straight back to my grocer, who, offered me instead two cups of Tenne's Chocolate Dessert (which had just come in) and a cash refund for the price difference. I neither know, nor care, whether the grocer returned the spoiled Dany to Strauss, or simply absorbed the loss himself.

According to most authorities, this is the correct procedure to follow upon finding a soured milk product. The single and important exception is Tnuva, which is, after all, the largest by far of the country's dairies.

Tnuva's official spokesman, Mr. Hoffstetter, told me that they prefer the consumer to contact Tnuva direct, rather than return the spoiled product to the grocer. He says the firm will send someone to the consumer's home to pick up the goods and to get details of the customer's complaint. Then, if the customer is blameless, Tnuva will deliver to her home a new container of the same product — "and usually a little addition as well," Mr. Hofstetter told me.

Mr. Hofstetter gave me telephone numbers of the Tnuva distribution centres where such complaints may be made: Tel Aviv, 254114, sales department; Jerusalem — 523251, ask for Mr. Schreiber or his secretary; Rehovot (for the South) — 954957, Mr. Yogev; Haifa (for the North) 641111, Mr. Hananya Cohen.

MY INSTINCTIVE reaction to this procedure was that Tnuva has no right to involve the consumer in negotiations with the manufacturer. The consumer knows only one address for food products: the shops where she buys them.

My view is backed up by the Better Business Bureau, the Supersol and Cooperative Supermarket chains, Strauss — in fact, virtually everyone *except Tnuva*. Mr. A. Horowitz, head of the Better Business Bureau in Tel Aviv, told me that in any case of defective products, it is the responsibility of the shopkeeper to arrange the compensation with the manufacturer.

The shopkeeper has two choices: if he is truly considerate, he will exchange the defective goods on the spot or refund the money, as the customer prefers. If he is somewhat less considerate, or if the sum involved is a very large one, he can offer to send back the goods to the manufacturer and arrange for subsequent compensation. In any case, it is the shopkeeper's job, not the consumer's.

Mr. Horowitz read me a 1972 agreement between the BBB and Tnuva, in which the latter agreed that its distributors would exchange any spoiled milk or milk by-products if there were even a shadow of a suspicion that the fault is with Tnuva. Mr. Hofstetter told me this agreement is still in force; he only argues about the *procedure* through which compensation should be made. He says that if consumers turn directly to Tnuva, it will help the firm trace, and crack down on shopkeepers who do not store their dairy goods properly.

According to Mr. Horowitz, Tnuva could well do its own detective work. If they suspect a shop of improper storage, all they need do is tip off the inspectors of the Health Ministry to make spot checks. If irregularities are found, the shop can be taken to court.

The Better Business Bureau (at 3 Rehov Ahuzat Bayit, Tel Aviv, Tel. 52040 or 57131) is ready to accept complaints against any shop which refuses to take back a spoiled dairy product on the spot.

It is not likely to get such complaints against either Supersol or Cooperative Supermarket stores. The managements of both these chains tell me their branches have standing orders to take back for exchange or refund any spoiled dairy products on which the sale-date is still valid, no questions asked.

HOUSEHOLDS should know that the door section of the refrigerator, usually marked as the place for milk, butter and cheese, is *not* the coolest part of the fridge: in fact, it is the warmest. I put milk bags on the door only after they have been opened. I keep unopened bags of milk and other dairy products on the lower shelves, which are the coolest.

Tnuva do not guarantee any of their milk products for as long a period as Strauss does. Even Tnuva's cultured-milk products are dated only five or six days after the day of production, Mr. Hofstetter told me. He expressed surprise when I told him that Strauss' date represents a gap of 20 days. According to Michael Strauss (who is the son in this family business) his firm is able to guarantee a longer period of freshness because of improved methods of production. He said that comparable cultured-milk products in Europe keep fresh for up to six weeks, because of still better methods of production and storage — and the cooler climate.

Strauss has a know-how agreement with "Gervais Danone," the biggest dairy producer in Europe, and this is apparently the reason for the superior flavour of the Strauss yoghurt and fresh-fruit yoghurt, though these cost only slightly more than the comparable Tnuva products.

Martha Meisels

CULINARY NOTES / Haim Shapiro

Indian vigour

THE LAND of the "Kama Sutra" has numerous secrets to offer, not least in the realm of cooking. After numerous promptings, the cook of our army unit, who was born in southern India, agreed to disclose his community's traditional aphrodisiac dish, guaranteed to renew men's vigour and give women greater depths of sensuality.

To make the dish, he said, one lightly fried an onion and added to it a freshly-grated coconut, generously seasoning it with hot red pepper. When the cocunut was browned, we were to add the roe (eggs) of grey mullet *(bouri)* and enough water to cover.

After about 15 minutes of cooking, he said, we should eat the dish, unaccompanied by any other food. The native palm wine of southern India, could be replaced by local brandy.

The aphrodisiac wonder, whatever its promise, sounded highly unpalatable. Moreover the ingredients, although available in local markets, would cost the would-be Casanova a pretty penny.

ON the other hand, this same cook actually made his version of *puri*, one of the many varieties of Indian bread. In contrast to the "love food," it was both tasty and simple to prepare.

To make the *puri*, mix about two cups of flour with an egg and about a cup of water. The batter should be runny, but quite a bit thicker than that used for blintzes or crepes.

Season the batter with a quarter teaspoon of salt, a few cloves of pressed garlic (or half a teaspoon of garlic powder), a quarter teaspoon of cumin, and a similar amount of hot red pepper.

Heat about a centimetre of oil in a frying pan until it begins to smoke, and pour in a large spoonful of batter. As the *puri* fries, use the spoon to spread it out to the edges of the pan. When it is quite brown on one side turn it and brown it on the other.

Drain, and eat hot.

IT OCCURS TO ME / Hadassah Bat Haim

Flit in reverse

TAKING all the known data into consideration, we come to the conclusion that our new flat will never be finished. Our calculations sound like the sums that used to plague us a long time ago. "If it takes two men three months to stick on two rows of tiles, how long will it take one man, working part time to put up a kitchen cupboard?"

The question, then as now, is unanswerable, so we resolve to move now and reckon up later. Our builder, a man with his eyes fixed on eternity, takes umbrage at our impatience and shows his displeasure by locking us out of our own apartment; so our first transfer of goods has to be accomplished by stealth, using a ladder, like a moonlight flit in reverse.

Once in, we keep telling each other that it's like an adventure into the unknown. We pick our clothes out of the heaps that lie about in the corners and replace crockery into miscellaneous boxes as soon as we have eaten. Cooking would be regarded as a challenge to someone more sporting in spirit than I. To me, it's just a nuisance as the workmen find mealtimes the most convenient hours for bashing all the walls about to put in things they forgot six months ago, and building materials of all kinds are a standard addition in all our dishes.

Odd, almost random, fixtures are missing and no hope is held out of their eventual appearance. The shower, half the shutter boxes, a window-pane. The bathroom has no door, and as it faces a large open space in the wall any passers-by who are interested enough to look can observe all the details of our ablutions. On the other hand we have several extra features that we had not counted on, such as a chimney running through the living room and electric fittings dangling from the middle of the ceiling from which we had specifically asked they should be excluded.

The builder has changed from his former jolly self in his manner to us. He no longer gives us any estimates of his finishing time, no doubt thinking that by this brutal confrontation we have forfeited all rights to his inner thoughts. Whereas for a year or more he has promised us that another week, at the most two, will be all he needs to adjust the very last handle, now he just looks hurt and demonstrates with a spirit level how straight all the floors are. He is perfectly satisfied with our progress — but then, he doesn't have cement in his soup.

Netanel Lorch

The H.U. and I

I HAPPEN to have been born in the year the Hebrew University was opened, but my first meeting with my Alma Mater was in 1942, when we shared a campus on Mount Scopus. I was there on a training course of the Hagana youth battalions. We learned how to shoot by using sticks; how to throw grenades by throwing stones, and captured the hills to the east of Mt. Scopus over and over again in ferocious battles against imaginary enemies.

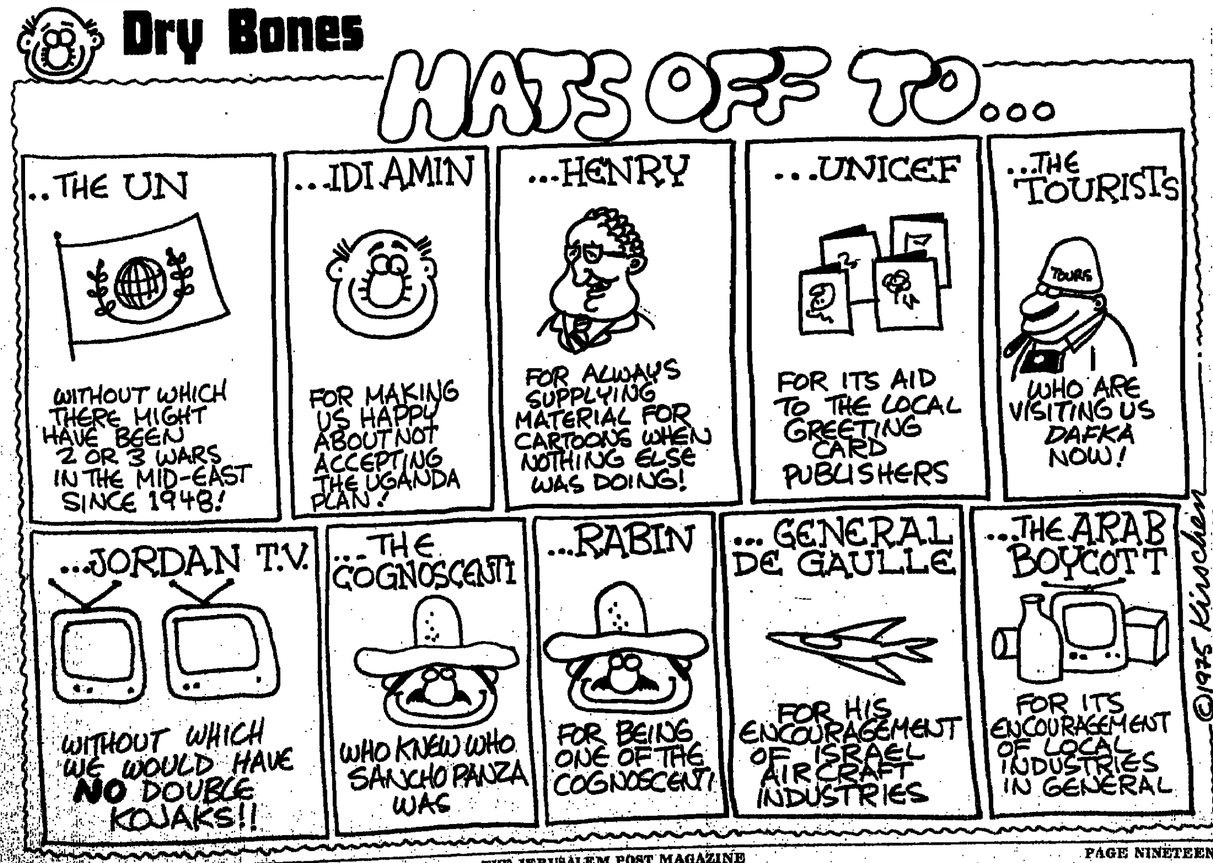
Among other things we learned how to build cooking-stoves out of stone and mud. The military importance of that operation has always escaped me but it was one of the few things that we could do that were legal and to which the British police, forever snooping around, could not object. When I visited Mt. Scopus many years later, on one of the bi-weekly convoys, my oven was still intact. Situated at what was then the western end of the campus, it enjoyed a glorious view of the Old City. With the building spree that started after 1967, my poor oven has, alas, been destroyed.

MY ALMA MATER and I had another encounter after the Second World War. I was thirstily drinking wisdom from her fount trying to cram two years of study into one. Rightly so — because very soon this association came to an end — the War of Independence broke out. Mt. Scopus was left in splendid isolation, an Israel enclave behind enemy lines. I was left in besieged Jerusalem, with nothing to show for my studies except a half-used student ticket for the No.9 bus to Mt. Scopus.

I clung to that ticket for 20 years. When finally, following the Six-Day War, the No.9 renewed its run I triumphantly produced the ticket, and Egged — believe it or not — honoured it. I was given a free ride on the inaugural trip of the No. 9, then contributed the ticket to the Egged Museum.

Strictly speaking, I was not even entitled to use the ticket in 1967, because I was no longer a student. Somewhere in between stretches of military service, I had managed to graduate. Not so much on account of the course examinations I had taken and the papers I had written — but rather because of the exemptions to which I was entitled as an ex-Serviceman (British, World War II) and a potential future ex-Serviceman (Hagana, I.D.F., War of Independence et al.). When I finally sat down to work out the balance sheet, I discovered to my dismay that far from I owing exams to the H.U., I had taken at least one too many!

In my time at the University, attending lectures on a regular basis was not the most prevalent custom. There is a story — authenticated — of a woman student who went to the home of a professor at the end of a term to obtain the requisite signature witnessing regular attendance. She rang the bell at one of the houses in Talpiot; a bearded gentleman opened the door, and she asked him politely where Prof. X lived. It turned out that the bearded gentleman was Prof. X in person. He apologized profusely for not having recognized his student right away. The fact that she, who had presumably attended his lectures regularly, had not recognized him, did not evoke any suspicion in his innocent professorial mind.



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SOLZHENITSYN AND THE JEWS

Those participating in the chorus of anti-Semitic allegations against Alexander Solzhenitsyn may be abetting a KGB campaign to discredit the exiled Russian Nobel Literature laureate, suggests a personal acquaintance of his, Dr. Tatyana Babchin-Herzenberg, former Associate Professor of English Literature at Riga University, who last year became a Jerusalemite together with her husband, Perez, physicist, who spent 10 years in Soviet labour camps and prisons, three of them with Solzhenitsyn, and is a prototype of a character in the latter's "The First Circle" and also appears in "Gulag Archipelago."

THERE IS SCARCELY an author in contemporary world literature who has been discussed as broadly and as much as Alexander Solzhenitsyn. In the Israeli press, too; he has been widely commented on, especially as regards his position on Jews as reflected in his writings; and extracts from his writings have been printed in our Hebrew and foreign-language press.

After long avoiding the communications media, Solzhenitsyn gave an exhaustive press conference in Paris on April 10, followed the next day by an interview on French television. The press conference was convened to mark the publication in French of his latest book of memoirs, "The Calf and the Oak." In precise, clear and brilliantly formulated answers to the questions of the assembled journalists, Solzhenitsyn expounded his views on a whole series of subjects, also coming forward with clearly positive statements concerning Israel and the Jews.

Last December Dr. Roman Rutman, an immigrant to Israel from the Soviet Union, published an article in the well-known Russian-language American literary journal, "Novy Zhurnal" (New Review). In this article, written with deep knowledge not only of Solzhenitsyn's work but also of the development of Russian literature and philosophy, Dr. Rutman convincingly rebuts the arguments presented to "prove" that Solzhenitsyn is an anti-Semite. Rutman maintains that Solzhenitsyn's emphasis on the 18-20 million Russians who perished at the hands of the Communist regime can in no way be construed as an intentional belittling of the fact of six million Jews murdered in Hitler's concentration camps. Solzhenitsyn's work contains no comparison of this sort. It is true that the Jewish problem does not constitute the main theme of Solzhenitsyn's writings. But this in itself by no means signifies that he is an anti-Semite. Neither does it signify that he has not thought about or does not touch on the Jewish problem.

LET US TURN to Solzhenitsyn's greatest novel, "The First Circle." It is a novel immensely rich in problems and personalities. To anyone who has lived in the Soviet Union, it not only stands out as a photographically precise presentation of a peculiar type of scientifically based Soviet prison, but is also — in a broader perspective — a mirror-like reflection of everyday life in Soviet Russia. No other book brings out the at once grim and ridiculous traits of Stalinist Russia with such murderous satire. As to the Jewish problem — one of the three main protagonists of the novel is the Jew, Lev Rubin.

One of Solzhenitsyn's critics sees anti-Semitism in the fact that the author is unable, as it were, to understand Rubin's "curious anguish." Solzhenitsyn, it is alleged, "can never accept people like Rubin as his equals, because Rubin is not a true Russian; he is an alien, a *yevrey*, a *zhid*" (Russian derogatory term for "Jew"). Such words could only have been written by a person who knows nothing about Solzhenitsyn and his relations with his friends, and who, moreover, does not understand the essence of the novel. For it must be pointed out that the prototype of the literary character Lev Rubin is the author's closest friend in Mavrino — the Jew Lev Kopelev, with whom Solzhenitsyn shared his life throughout years of confinement, at work and at rest, and who helped Solzhenitsyn in his first steps as a writer while in prison.

This relationship was maintained after the two friends were released: it was Kopelev who brought the manuscript of Solzhenitsyn's first published work, "One Day in the Life of Ivan Denisovich," to Alexander Tvardovsky, then editor of the leading Soviet literary journal, "Novy Mir."

KOPELEV, a talented philologist, is one of the thousands of victims that the Revolution made of its own children. Raised as a Communist, devoted to the cause, he was arrested and thrown into prison for years. This literary character Lev Rubin is a masterful, true-to-life portrait of Kopelev. The deep spiritual crisis of the basically honest man, the inward doubts that rend this complex character, and his frustration when he realizes that once again he has been betrayed by the KGB, unintentionally has been a tool in its hands — all this makes "The First Circle" one of the finest and most tragically profound literary works of our time. Rubin-Kopelev is portrayed in the novel during his prison period.

In later years, his turning away from the Communist ideals of his youth sharpened. He is now a convinced dissident, and it is he who brought together Solzhenitsyn and Heinrich Böll, who went on to play such a vital role in Solzhenitsyn's life — as the latter himself emphasized at his press-conference in Paris. And Solzhenitsyn told me in a personal conversation that he sees Kopelev as a doubtlessly good and honest person, but, like many people, very complex.

It must be pointed out that in "The First Circle," Solzhenitsyn reveals his attitude to the Jewish problem in a broad and generalized way. In the chapter characteristically called "The Rootless Cosmopolite," we read the following words, spoken by Roitman, another one of the Jewish characters:

"It was nothing new. It had first begun the previous spring in the field of theatrical criticism. At the beginning it looked like innocent deciphering of Jewish surnames in brackets. Then it crept into literature. In a certain second-rate little newspaper... somebody whispered the venomous word 'cosmopolite.' Thus the word was found. The beautiful, proud word that united all worlds of the universe, that crowned the noblest geniuses of all ages — Dante, Goethe, Byron — the word faded, wrinkled, hissing, acquired the meaning — *zhid* —? And now imperceptibly, Josef Stalin, hiding behind a screen of second-rank figures, grasped the whip of the persecutor of Israelites..."

And Roitman muses:

"The real hurt lies in the fact that by your whole being you want to be like everyone, but you are not wanted, you are pushed aside, you are told you are a stranger, an alien."

THESE WORDS express the sympathy and understanding Solzhenitsyn feels for the position of Soviet Jews. But the Solzhenitsyn critic I mentioned above cites these words out of context and presents them as an expression of Solzhenitsyn's own alleged contempt for "Jew Rubin."

But let us return to Solzhenitsyn, who, of all Soviet writers, already in 1964 so incisively unmasked the growing Soviet anti-Semitism which was only transparently masked as a campaign against cosmopolitanism. I remember how thrilled we were when we read these lines in an early typewritten "illegal" edition of "The First Circle."

Solzhenitsyn himself considers his most significant work to be his depiction of the historical events and personalities that brought about the October Revolution. We know that the first of his long-planned series is the novel "August 14th." And in the person of the dignified engineer Arkhangorodsky, a most honourable and historically interesting role has been assigned to a Jew. Professionally and intellectually brilliant, Arkhangorodsky frequently voices the author's own views on history and the danger of a clash between the two extremist political camps — the Rightist "Black Hundred" and the "Red Hundred." Between the two, the tiny group of serious professionals-intellectuals who are unable to save Russia is caught as in a vice. Arkhangorodsky's daughter and her Jewish friend are depicted as belonging to the "Red camp." But they are drawn by the author with evident sympathy.

IN THE SAME NOVEL, anti-Semitism in Czarist Russia is ironically exposed when one of the main heroes, a non-Jew bearing the name Isaaki, is at first barred from entering university. "Because of his name," Solzhenitsyn writes, "he was taken for a Jew, and the university had already filled its quota of Jews." He was accepted at university only after producing his birth certificate, which proved — in Solzhenitsyn's words — "that he did not belong to that nation through which Christ had come to us."

As to "Gulag Archipelago," certainly the number of Jews engaged in KGB activities in this documentary record is large. However, we know that, particularly in the early stages of the Soviet regime, but also later, Jews played a leading role in the Communist movement and occupied significant Government and KGB positions. (Solzhenitsyn explains this in "The First Circle"; "The Revolution had rid the Jews of pogroms, settlement restrictions," etc.) Jews like the notorious Gulag camp supervisor Frenkel and others are, it is sad to admit, drawn directly from life and not exaggerated. At the same time, "Gulag Archipelago" also describes a number of cases of Jews — like my husband for example — who are depicted as being victimized, and given severe prison sentences.

At his Paris press conference, Solzhenitsyn was asked why all the photos of Gulag Archipelago chiefs in his book were Jews. He answered that those were the only relevant photos he had. It was not his fault that they were Jews, he said, declaring: "This is history!" And he stressed that he had never drawn any conclusions against Jews in general from these facts.

As to the exposure of Nazi concentration camps, it has been justly pointed out by well-known Russian dissident historian Roy Medvedev that Solzhenitsyn had not set out to depict "German Gulag Archipelagos" or to compare these with the Russian camps, and that Solzhenitsyn was completely true to the facts in stressing that Stalin had started mass arrests, deportations and fake trials long before Hitler had come to power — all of which continued many years after German fascism had been crushed.

Regarding Solzhenitsyn's position on Israel, some of you may remember his television interview, transmitted on Israel Television a few months ago. Solzhenitsyn stressed his respect for Russian Jews emigrating to Israel — to live a life full of danger and hardship. To be sure, at the same time he criticized Jews emigrating from Russia to other countries, but I wholly agree with him on this point. Solzhenitsyn has on various occasions emphasized his positive attitude to Israel. And in a conversation I had with him while still in the Soviet Union, he explicity supported my aspirations to go to Israel and maintained that if he were a Jew, he would be a Zionist.

ALL THINGS considered, then, it does not seem wholly improbable that Solzhenitsyn's alleged anti-Semitism is at least to some extent a concoction of the artful propaganda machinery of the KGB and its supplementary organizations, directed at full blast against the writer.

An indication of this is the preparation of special films, for showing abroad, depicting Solzhenitsyn as an anti-Semite. Is not this "anti-Semitism" the other side of the coin which several years ago told the Soviet people that the writer's name actually was not really the Russian Solzhenitsyn, but the Jewish Solzhenitsker?

Solzhenitsyn's views on Israel, as expressed at his Paris press conference, are dominated by religious ideas. He calls Israel the only religious state in the West, and maintains that in this respect it sets an example almost unattainable to Western countries. And emphasizing his respect for Israel and the Israelis in a broader and more general way, Solzhenitsyn says that he can only repeat how much he admires the courage and firmness of the Jews in the face of the dangers surrounding them.

Behind the steel

STALIN AS REVOLUTIONARY by Robert C. Tucker. W.W. Norton, New York, 492 pp., bibliography, index and 16 pages of photographs. $12.95

STALIN: THE MAN AND HIS ERA by Adam B. Ulam, Viking, New York, 741 pp., index, $12.95.

Theodore H. Friedgut

WHEN JOSEPH STALIN died on March 5, 1953, the whole of Russia shuddered for fear of the uncertain future. Today, almost a generation later, the chill shadow of that fear still falls on much of Soviet life. Though the newspapers that were once filled with his praise rarely mention him these days, Soviet citizens who lived through the Stalin era carry with them antipodal memories of his character. Many — most prominently Soviet dissidents — see him as an unmitigated tyrant who brought disaster on his people. Others, and there are apparently many and in many parts of the world, share the view expressed in a letter to this reviewer by a recent Soviet-Jewish immigrant, that Stalin's harshness was that of a heroic leader, who roused a sluggish nation out of backwardness to build great industrial and military might, and to take a rightful place among the ruling nations of the world.

Now these two first-rate biographies have appeared to dispel many of the myths and to examine Stalin's development in the perspective of the society and politics of his time. Robert C. Tucker, for ten years director of the Russian Studies Programme at Princeton University, first conceived the idea of a psychological study of Stalin while serving in the American Embassy in Moscow, where he had a close-up view of the dictator's latter years. Encouraged by the success of psychiatrist Erik Erikson, whose studies of Luther and Ghandi had added a new dimension to political biography, Tucker developed his project into a full-fledged psychobiography. The volume at hand is the first of three planned, and takes us from Stalin's early childhood in a Georgian village, to his fiftieth birthday in 1929, when, having overpowered his principal rivals in the Bolshevik Party, he emerged as sole leader of Soviet Russia, and committed its regime to a breakneck pace of industrial development and mass forced collectivization of Russia's petty-peasant agriculture.

POLISH-BORN Adam B. Ulam has been Professor of Government at Harvard University since 1950, and director of its Russian Research Centre for the past two years. His book is a more conventionally framed, but no less gripping, historical biography. Ulam is a scholar whose depth and balance is complemented by great stylistic grace and force. The reader is carried through Soviet Russia's vicissitudes of revolution, social turmoil, war and reconstruction as though through a new "War and Peace."

Both authors dwell at length on the making of Stalin, for his motivations and the source of his success remain among the darkest riddles of the man's career. What enabled "Soso" Djugashvili, son of a Georgian shoemaker, to fight his way to the top of the Bolshevik Party, and then to become absolute dictator of Soviet Russia?

Tucker paints a vivid picture of the violent environment of the young Djugashvili as he grew up in the Caucasus. His father, who was to die in a bar-room brawl, frequently beat both young Soso and his mother, engendering in the youngster an early hatred of coercive authority. The theological seminary to which his mother sent him was no more peaceful. The Russian faculty and Georgian students were constantly in conflict and the seminary's rector was first beaten, and later murdered, by rebellious students. Ulam adds vignettes of the general brutality of Russian life and politics of the time, in which murder and terror were accepted

norms, blunting moral sensitivities and thus preparing the soil for an easy acceptance of Stalin's later "war upon the nation."

But Stalin was no mere street-corner hooligan. Far from being the near-illiterate clod which some of his enemies describe, he had absorbed in the seminary some classical Greek and Latin, and had read Thackeray, Hugo and the Russian classics, and could manage a literary or historical allegory when the occasion called for it. As a youth, he published some poetry and showed an interest in self-improvement, though the obscurantist style of the seminary and the crude vulgarity of its rebellious adolescent male society left their indelible mark upon him.

Young Soso found his first hero-figure in a Robin Hood figure of Georgian literature and adopted the name "Koba" as his eallest revolutionary pseudonym. He developed his inner need for triumph at the same time — seeing all around him that he who is beaten in any contest is physically beaten as well. "Koba," the legendary avenger, and "Stalin," invincible man of steel, became the young Stalin's self-image.

By the age of nineteen he was out of the seminary and aspiring to be a professional revolutionary. The "strange Georgian, who doesn't understand jokes, but replies with fists to the most innocent remark," was looking for a new way of life. This he found in Lenin, the uncompromising militant whose revolutionary Marxism was couched in terms of war, and whose Bolshevik faction was built as a conspiratorial brotherhood which would uplift the poor, destroying an oppressive autocracy and inaugurating a messianic age. Bolshevism met Stalin's psychic needs no less than Stalin, with his tough and single-minded resentment of the world about him, was the ideal recruit for Lenin.

It is in his description of the development of Stalin's hero worship of Lenin that Tucker's psycho-biographical approach is at its strongest. For Stalin, Lenin is a "mountain eagle," soaring far above all other leaders. Stalin begins imitating both Lenin's style and Lenin's words with what a contemporary observer described as "phonographic exactitude." It was not only for the sake of acquiring popular support that after Lenin's death Stalin promoted the slogan "Stalin is Lenin today." It was an act of self-realization, accompanied by a murderous jealousy for any potential challenger.

IN ACTUALITY, as both biographers show, Stalin was different, both as man and as leader. Rude and irascible, but hardworking and cunning, Stalin was what the Bolshevik Party wanted and needed after Lenin. To the thousands of barely educated Party officials who were beginning to rule Soviet Russia, he presented simple ideas which appealed to their self-esteem. The intellectual abstractions of world revolution which had been the focus of Russian Marxists could not stand against the simplistic promise of Stalin's "socialism in a single country," with its messianic immediacy and overtones of Russian national pride.

It was Stalin, but not Stalin alone, who brought the "third revolution" of industrialization and collectivization down on the heads of the Russian people. Obsessed with the fear of backward Russia being beaten, Stalin gathered a following who would sacrifice anything but their own political power to the country's modernization. Fact and fantasy became mixed in a mind-boggling panorama of gigantic achievement and stupendous failures in which, as Ulam puts it, the deceptiveness and self-deception of Stalinism were inextricably mixed, straining the limits of human suffering as well as the human capacity to believe. While millions of peasants starved and other millions of Russians from all walks of life were being swept into the camps of Gulag, Stalin was blandly declaring that "life has become better, comrades, life has become gayer."

FOR THOSE who believed, despite the evidence of their senses, and even for many who disbelieved, World War II appeared to have vindicated Stalin. In a soul-purifying burst of heroism, the Soviet people met and defeated Hitler's armies. Mighty Russia was once more a victor and the genius-architect of the Soviet Union and its achievements was received with deference into the councils of the great powers. Stalin's 1931 warning that Russia had ten years in which to overcome her backwardness if she was not to be beaten once more, now took on the colouration of prophecy. "Perhaps now," thought millions of war-weary Soviet citizens, "life will truly be better and gayer."

Yet even triumph and apotheosis, the full blown grotesqueness of the "cult of personality," could not quench Stalin's thirst for power. The aging god was doubly suspicious and renewed his "war upon the nation" in a series of purges which struck returned prisoners, potential Party rivals and minority nations, culminating in the Doctors' Plot two months before Stalin's providential death. "Was Stalin mad then?" asks Ulam, and answers: "No more so than in the 1930s. The madness lay in the system that gave absolute power to one man and allowed him to appease every whim and suspicion with blood."

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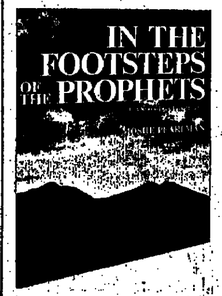

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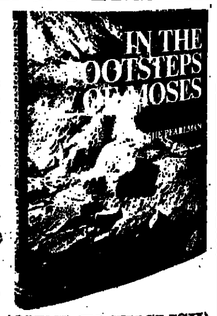

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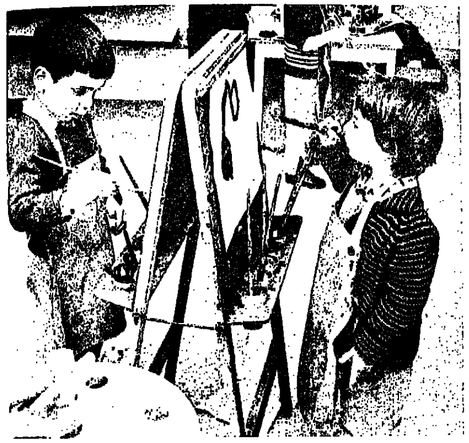

Miriam Arad

WARY AS I AM of the notion of setting children to produce poems and pictures for publication, I approached *My Shalom, My Peace*, the product of two public contests (Tel Aviv, Sabra Books, 93 pp., edited and designed by Jacob Zim, poems selected by Uriel Ofek, translated from the Hebrew by Dov Vardi), with particular suspicion. For peace is such a bandied-about word nowadays that I doubt that even the dove knows what it means any more. To be sure, you'll find some of the inevitable phrascology here, the parrotting of hollow clichés that sound even phonier when "cutely" mouthed by children, but thanks to wise selecting and editing, it is only one aspect of this collection of poems and painting by Israeli children on the subject of peace.

The first thing that strikes you about the peace in these poems is its dreamlike or fairytale quality: as often as not it's envisaged as a Messiah-time rather than anything that might actually happen some day in history as we know it. One girl of 12 consciously introduces the Pied Piper theme — apparently only magic can charm "all the instruments of war and destruction" out of the world "forever."

Insofar as children do contemplate the concrete and everyday blessings of peace, it means before all else that *their* daddy shall be safe. Though there's also the practical eight-year-old from a border kibbutz who foresees that, "not scared of terrorists, friends will come up north to visit," and who even ends on a financial note: "When peace comes, we won't waste money on arms/We'll buy more cows for our farms."

Another expected boon is the opportunity to visit such tourist attractions as the Pyramids, the cedars of Lebanon, and — most cherished dream of all — Petra. If the Jordanians only realized how they could grow rich overnight from the huge influx of Israelis brought up on the legend of "the Red Rock," they'd make peace tomorrow.

THE BOOK consists of poems submitted to the Sing Songs of Peace Contest sponsored by Hogla Ltd. and drawings submitted to the Peace for Israel Contest sponsored by Sonol (Israel) Ltd. Most of the contributions are by Jewish Israeli children; the few by Arab ones naturally invite comparison. Two things stand out here: one, that there is less phrase-spouting in the poems on peace of Arab Israeli children, a fact which I don't suppose we can rejoice over, as the only explanation I can think of is that they simply don't hear much peace-talk from their elders. The second is a theme rare, if not totally absent, in the mind of Jewish children but spouted in nearly all the Arab poems: the common origin of Jew and Arab. One Arab boy has even drawn an elaborate genealogical tree to illustrate the point the "we are two branches of the same thick and leafy tree," whose "trunk" is Abraham.

What the paintings have in common is that both Arab and Jewish children depict the idea of friendship and brotherhood by an Arab and a Jew shaking hands, or just standing around together amid, variously, fields of flowers, a flock of sheep (?), or a street prominently figuring a synagogue and a minaret — and a church, too, in the painting of one erudite child. Otherwise the pictures display doves, flowers and flags galore, tanks with flowers stuck in turret and gun, or else so dilapidated that the message is clear: Not for use!

IN CONCLUSION I would like to quote some lines by a mature 13-year-old boy, to illustrate what a very sad book this, after all, is — sad because Israeli children so obviously have never known peace that they can in effect only imagine it as Not-War. Peace is —

...a young mother
Walking with her son
Hand in hand,
A smile of happiness
On her face;
And you knowing
You will not have
To meet her again in the street
Ten years later
Wearing black...

The translation isn't too smooth, and rhyming certainly isn't this translator's forte.

WITH A TV SET in every Israeli living-room, a plea for books is a timely thing: *Masa Betola'at Sefarim* מסע בתולעת ספרים by Ya'acov Shavit ("Travels with a Bookworm", Tel Aviv, Am Oved, 122 pp., drawings by Danny Karmani). Speaking of TV, I wish the author had put more emphasis than he does on one sure advantage book-reading has over it, namely, that you can "move back and forth (in a book), stop wherever you like, let your imagination wander a bit, move on again, stop to think, repeat some line to yourself..."

The point Shavit's hero likes to make is the power books have of transporting you from wherever you are to somewhere else, and this in fact is what his story does. It is an adventure tale — the voyage of the rabid reader Immanuel and the unbookish boy Ya'acov, through bookland. Their travels take them from Holmes' London — "How did you know we've come from the East?" "Elementary, my dear Ya'acov. It's been raining all week in London but you are wearing summer clothes" — to the castle where the princess lies tossing on her pea, and from the Little Prince's desert through Alice-land, to Huckleberry's raft, and on, with Shavit adding numerous fanciful touches of his own to his heroes' adventures.

Thankfully, he has avoided dry didacticism by making his book-advocate, Immanuel, a rather prim, superior sort of character. Immanuel's attitude to books is severely uncompromising: Westerns are no good because they're all the same; story-telling is for babies; poems are all very well but where's the story, and so on. Still, when he goes on in that vein to Crusoe bragging about all the armchair adventures he's had, all the lions he's fought and the storms he's braved, Crusoe lowers him a peg by telling him firmly that if he hasn't smelt the sea with his own nose and felt the sun on his own skin he'll never know what a voyage is, so there.

The book will be enjoyed mainly by children (of 10-13) familiar with at least some of the books of the journey. I'm afraid it won't appeal very strongly to non-readers, who'll view it as a hotchpotch of odd characters, not old acquaintances as they should be.

DOLITTLE, one of the stops on the Bookworm's voyage, has been reissued in an attractive jacket, with the original Lofting drawings inside: *Alilot Dolittle Harofeh* עלילות דוליטל הרופא (Ramat Gan, Massada, 143 pp., translated by Z. Shavit). Children read and reread these classics, so perhaps it's an idea for immigrant parents to ease their children gently into reading Hebrew literature by way of Dolittle and others already familiar from the original.

THE THORNY path of Hebrew for beginners is also served by the World Zionist Organization's Department for Education and Culture in the Diaspora, who, in addition to their Gesher series in easy Hebrew for adults, also publish a Gesher Liyeladim series for children, with good, comprehensive vocabularies at the foot of each page. Their latest is *Hayalkut* הילקוט by Pnina Exra-Rosollo (24 pp., drawings by Bina Gwirtz), a simple true-to-life story of a lost schoolbag, its owner Gideon, aged nine, and a busdriver of the sort some tourists always seem to meet and write enthusiastic letters to the editor about, in response to complaining Israelis who apparently meet only the nasty sort.

Recommended for 7-9-year-olds, for the story as well as the pictures and the large clear print.

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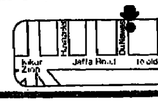

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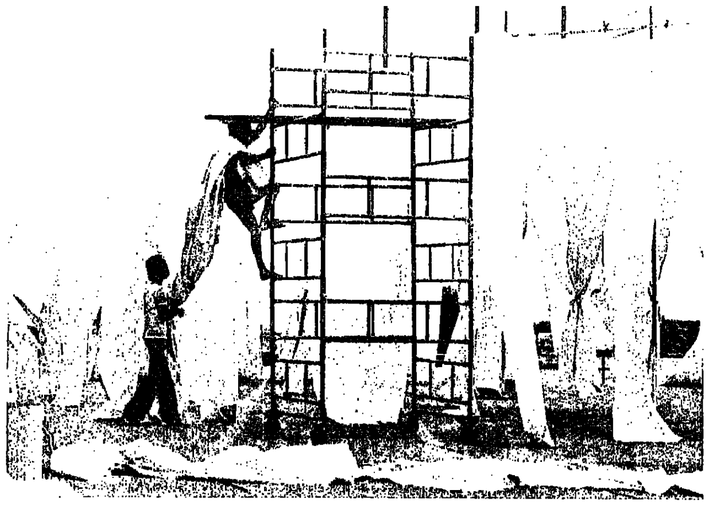


Hanging Menashe Kadishman's laundry forest at the Israel Museum.

Colouring the landscape

Meir Ronnen

MENASHE KADISHMAN, one of the most travelled and genially experimental Israeli sculptors, does not at all subscribe to the proposition that Only God Can Make a Tree. His group of what he calls experiments, currently to be seen on and from the Crown Plaza of the Israel Museum, are all partly concerned with the theme of the tree; and the tree as a theme. They are at once entertaining... and thought-provoking.

The biggest work, which covers half the plaza, is an enormous kinetic affair that is also an environment: one can walk through it at any point. Made of cut untreated duck suspended from a grid of steel cables, the "object" deliberately recalls two of the notable Israeli contributions to our historic landscape: trees and laundry. Holes in the canvas are cut in the shape of trees; one works through the negative, while the canvas flaps this way and that. It is just like walking through a forest of gargantuan washing.

Despite the results of the playful summer breeze, the effect is carefully controlled. Kadishman has wisely eschewed the use of colour, resisting the temptation of making the forest an over-arty composition or giving it over-realistic connotations. The laundry forest may not be much more than a gigantic pun but it is at least a carefully considered and effective one.

More intriguing are Kadishman's assaults upon the landscape; or rather on our collective eye and its take-everything-for-grantedness. Kadishman selects several straight pine branches, plants them upright in the ground so that they look like trees, sprays them blue and the surrounding soil bright yellow. Also a nearby rock. The effect is electrifying. Not only does this eerie landscape spring to life: all the natural colours of the surrounding trees have their own significance neatly pointed up, the two contrasting landscapes constantly working upon each other. Beneath the plaza (in the direction of the Monastery of the Cross) is another little grove of painted branches, seen near a real tree Kadishman painted bright green some years ago (Kadishman respects real trees; this one was chosen only because it seemed to be dying; though covered entirely with a waterbased paint it somehow took on new life as well as new significance: it is still alive).

But it is down in the Valley of the Cross that Kadishman has pulled off a real stroke: an enormous square of yellow sprayed onto the ground in a clearing in the valley slope, one side of which almost touches an olive tree. The resultant change in the landscape is uncanny; again the square of colour interacts with everything around it, indeed with the entire sweep of the valley. Again Kadishman has refrained from adding anything that might turn it into a gigantic painting. He simply lets it lie there and do its almost surrealist work.

Kadishman, 42, originally studied under Anthony Caro and later taught at the Slade. He airily says that "anything can be art" but what he really means is that anything can become art if invested with significance. He himself is a significant Israeli asset.

One would like to see Kadishman create a whole park of painted trees. The technical problem: how to keep the branches from wilting. One could, perhaps, try approaching the American companies who turn out the incredibly lifelike plastic trees and plants that now line some of America's polluted highways where God's trees can no longer survive. These could easily be painted. But they are, I believe, extremely expensive.

Talking of money, Kadishman's current presentations at the Museum have been made possible by a generous donation from an American couple, Barbara and Murray Levinson.

Chaim Atar (1902-1953): Self-Portrait, charcoal drawing, 1935 (Museum of Art, Ein Harod).

Atar the pioneer

CHAIM ATAR, by Zusia Efron, 36 plates, 15 in colour, numerous drawings and sketches, pp. xl-118, Published by Mishkan LeOmanut, Museum of Art, Ein Harod, 1975.

Ephraim Harris

CHAIM ATAR (Aptekar), 1902-53, originally from the Ukraine, settled at the infant kibbutz of Ein Harod and has acquired a niche in the birth of Israeli art as painter and especially as the man who, if he did not exactly found kibbutz art, gave it purpose strengthened by his initiative in establishing an Art Museum (the Mishkan LeOmanut) at his home kibbutz.

Mr. Efron, the Museum's curator, has done his work well; the reproductions of oils and drawings are first class. He supplies a succinct English preface and list of contents but, good as that introduction is, it misses the warmth of the Hebrew version, for "Chaim Atar" is best read therein. It will be most appreciated by "the family," a term which includes both kibbutniks and those who remember the 'twenties and 'thirties. These mainly Eastern European immigrants, still newcomers, did not realise they had come straight from very narrow societies where the Haskalah movement had sometimes penetrated only a few years before their birth; nor did they yet understand that learning was insufficient without critical analysis. Efron has tactfully left in Hebrew the excerpts from Atar's bookwritings, for who today can stomach "Already *in their first steps (sic)* the French formed logic in paintings (*Chardin*)" (p. 99), or that the synagogue, as the work of various artists and artisans, reflects "the collective in Jewish life" (p. 100).

Born at Zlatopol near Kiev, Atar received a traditional Jewish education, sang in the synagogue choir, joined a youth club as instructor and decorated its rooms (in later life he claimed to have inherited the artistic temperament from his mother, an embroidery designer), participated in Jewish self-defence during the 1919 pogroms and left for Palestine in 1922. Nevertheless that corner of the Diaspora always remained, in his eyes, Jewry par excellence. Any widening of this view was produced by his passionate love for the emotional aspects of Judaism seen in the festivals, for which he drew and painted designs to adorn the walls of Ein Harod (examples are reproduced) and in the collection of Jewish ritual objects and *Hagadot* from many lands, gathered for his Mishkan.

Two visits to Paris (in 1933 and longer in 1937 during the second of which he conceived the Museum project) appear to have been passed, apart from visits galore to museums and galleries, in the company of Eastern European artists. It was on the second visit that he became infatuated with Soutine; henceforth his inspiration and evil spirit, because Atar never grasped that Soutine's expressionism arose from a miserable childhood which continued to affect him in prosperity and which so differed from Atar's own. Similarly in one breath he could talk of his beloved French painting transcending nationalism (p.98) and in another of a new painting in Eretz Yisrael (p.109), the implications of which, apart from a basis in Jewish tradition, he did not appear to have recognised.

In what then does Atar's brilliance reside? If it had not been for that dependence on Soutine and if he had lived, he would have been recognised as being among Israel's foremost portraitists. He was always ready to study famous artists and advised others to improve themselves by imitation. The drawings (p.89 et seq.), several plates of oils and the insets (p.22, 23), all of self-portraits, since he was his own model — note the frontispiece of the 1935 charcoal drawing — practised what he preached. Freed from Soutine's shadow, he revealed that artistic logic he so admired in the French. "Professor Adler," 1942, is impressive portraiture even to one who never knew the sitter; and the sketch of two chess players (pp.18, 19) is relaxed detachment. So too are the "Artist's Son," 1939; "Neriya", 1948 (the wife of the late Aharon Zisling who counselled Atar in worldly ways and supervised the construction of the Mishkan); and "Refugee Children," 1946 (p.45, not to be confused with a similarly-named oil from the same year). And perhaps the luxuriant colours of his still life of flowers point to the influence of things outside and surrounding his native *shtetl*.

As Efron's book really sums up, Chaim Atar must be honoured among the founding fathers of Israeli painting. Like all his generation more extrovert than introvert, he sought a national art in the countryside as in the towns, while pursuing an absolute in painting.

Gallery Guide

JERUSALEM

ASHER SADEH (Feldman) is a young American newcomer who graduated from the Pratt Institute some years ago and is presently an assistant at the Youth Wing of the Israel Museum. His paintings now on show at the Jerusalem Artists House are, however, curiously unprofessional. Not that they aren't carefully handled, carefully drawn. But the naive manner in which Sadeh approaches his realistic landscapes, portraits and still life (all of them done here in the last two years) is more characteristic of the self-taught than the graduate of a prestigious and sophisticated school who has exhibited in New York. The approach is 19th century illustrative and use of colour rather local. The concurrent absence of any organized colour scheme is very marked. Sadeh also leaves nothing to the viewer's imagination, while his paint surface is unexciting. One can't help smiling, however, at the frank self-portrait with a pretty naked popsy emerging from the forehead; a little more humour would have lightened the tedium of the rest of the show. (Till Sep.3).

MEIR RONNEN

Asher Sadeh: Self-Portrait (Jerusalem Artists House).

TEL AVIV

KALMAN SHEMI of Kibbutz Carmia shows a homogeneous group of painted low-relief abstractions. (at the Tzavta Gallery, 30 Ibn Gvirol, Tel Aviv). Trained as a sculptor (with Rudi Lehman) Shemi has attempted to merge mass and form with descriptive painterly objectives but has not found total success. The gently rolling surfaces, often counterpointed by angular barbs and roughened textures of sand and burlap, are constructed from canvas, globs of polymer, gesso and encaustic compounds. The compositions of the panels are mostly unresolved, as Shemi seems to be groping for answers to a difficult problem.

It requires a great deal of ingenuity, clarity of thought and creative willpower to integrate two and three-dimensional ingredients and "make it work." Here, components go their own way. Colour is treated decoratively, rarely supporting the rhythmic undulations or escarpments of the topographic modelling. Shemi uses earth pigments, greys and occasional swathes of blue and red to "cover" shapes rather than describe them; or motivate or tantilize one's visual appreciation of the art form. Most crucial, the shaped reliefs and protuberances are conservative, redundant and dispassionate.

Despite the difficulties, Shemi should continue his probe. He might, however, leave off being a cartographer and concentrate his entire effort on the basics: form and colour. He has a good feel for composition with a wide range of flat tactile elements, combining them to create what approaches balanced visual relationships.

GIL GOLDFINE

HAIFA

TEN ARTISTS — Most of their work is in watercolour, the noteworthy exceptions being L. Weissenberg's red "Still Life" under Davidowitz's influence; Feuerstein's "chemic" paintings, better than his watercolours both in normal format and miniature; and Samuel's etching of trees (24). Landscape is the popular subject, e.g. Silagyi's street scene (11), the horizontally inclined perspective of Debaro's 31, and Korber's very delicate impressionism (19). (Hagofen Gallery). Till Sept. 17.

E. HARRIS

THEATRE / Mendel Kohansky

Students at play

THE DRAMA department of Tel Aviv University occasionally steps out of the confines of academe to present its achievements to the general public and to the jaundiced eyes of the critics. Some of those forays in the past have been highly successful — I recall an admirable "Waiting for Godot" under Edna Shavit's direction — some not so. The present evening, under the generic title "Play," directed by Shoshana Avigal, who also translated the three short plays, is a mixed bag.

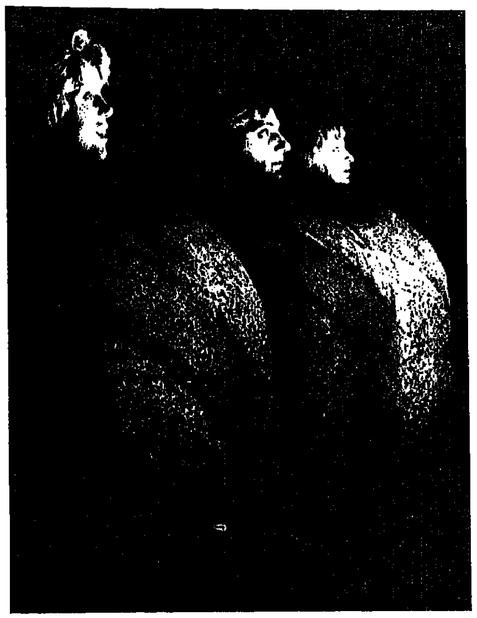
The show is subtitled "An evening of minimal theatre," borrowing a term from the visual arts — a rather discredited and obsolete one in a field where freshly minted terms seldom outlive a season. I am not sure what the "minimalism" here refers to (in art, it is objects or the simplest shapes, the kind to which you and I would pay no attention to had they not been signed by artists and displayed in galleries), and it lays those responsible for it open to all sorts of unkind interpretations. Is it a matter of minimal interest? Of minimal talent?

At least one of the three playlets in the programme would fit the above unkind interpretation. "Plugged into History" by John McGrath employs two characters — a middle-aged married woman and a young man, the two having a casual meeting on a park bench. The woman seems to have no life of her own to speak of, and so she lives vicariously events reported in the press. The young man does have a life of his own and all sorts of problems that go with it, the chief one at the moment being his girl friend. The meeting between the two, one a totally uninteresting character, the other thoroughly contrived, causes no sparks to fly, and ends on a note of nothingness.

The second piece of the evening is "Night," by Harold Pinter, a late-night conversation between husband and wife in which they reconstruct their courtship in minute detail and find out — or rather let the audience find out — that their respective versions of that significant experience differ greatly. The very short playlet, written six years ago, is one of those light pieces Pinter tosses off for performances in London's "lunch theatres," an admirable institution which allows a Londoner to break a day of office drudgery with a bit of entertainment while having his steak-and-kidney pie and pint of half-and-half.

I remember seeing "Night" two years ago in a pub in an outer suburb of London where the food was terrible and the beer warm; but the actors, whose names I no longer recall, were excellent and perfectly attuned to the particular rhythm of Pinter's dialogue. Only after it was over did I realize that there was really little to it except a pleasant diversion, a tasty crumb off Pinter's table.

In the present performance, the acting being undistinguished and the staging bland — two actors facing the audience, seated in chairs placed far apart with no food served in the Tzavta hall to add interest — I found "Night" to be more in the nature of an exercise than a performance.



Stella Avni, Gad Keinar and Shuli Lev in "Play" by Samuel Beckett. (Agor)

THE CHEF D'OEUVRE of the evening, the work from which the show derives its name, is "Play" by Samuel Beckett, a comparatively little-known piece of the master's written in 1963. Beckett, who seems to have an aversion to the human body, and has in his various plays concealed them in the ground, under sheets, even in garbage cans, here placed his three characters in huge urns, out of which only their heads protrude.

There are actually four characters in the play, A-1 (a woman), A-2 (also a woman), C (a man), and a spotlight of indeterminate sex. The three human characters face the audience, immobilized in their urns, surrounded by nothing. I suspect that they are in hell. They have a story to tell, a banal story about husband and wife and the other woman, and each tries to tell his or her version of it. But they can do it only in short takes, because the spotlight, a cruelly tyrannical master, dictates when and for how long each character is to speak by directing the light on a face. A face lights up and begins to speak, the light goes out and the face falls silent, disappears into non-existence to be brought back into existence a while later at the spotlight's will.

A MASTER of the stage metaphor, Beckett here pulled off a coup of tremendous dramatic power. The three characters, who have no bodies, who exist only when the spotlight brings them to life for a brief moment, only to cruelly plunge them back into oblivion, who struggle to tell a story so trite and repetitious as to be of no significance at all, are a parable of human existence. The three are condemned to go over and over for ever and ever the banality of their lives, their ruminations controlled by a malicious force. They revolt against the tyranny of the spotlight, they try to talk back to it, but the spotlight doesn't listen. Do the forces which control our lives ever listen?

Director Shoshana Avigal made the three characters — played by Stella Avni, Gad Keinar and Shuli Lev — speak at a rapid, staccato pace which produces the desired effect of monotony; but, the actors' diction, being uneven, occasionally makes for unintelligibility. I missed many words though I sat very close. But I found "Play" a compelling experience.

MUSIC / Yohanan Boehm

Things to come

OUR WEEKLY Poster Column announcing forthcoming musical events has shrunk to almost nothing, signifying that the season is definitely over, Israel Festival and all. There is now the customary lull on the concert stage until after the High Holydays; but potential concert-goers are already being asked to subscribe to next season's offerings or renew their traditional annual subscriptions. Financial considerations will probably play an increasing part in planning one's attendance in the coming year, as belt-tightening propaganda, tax reform and other economic changes will certainly have an impact on cultural activities that cost money. Prices have gone up everywhere — salaries, overheads, payments for foreign artists — making budget balancing a precarious business.

The early prospectuses of the various orchestral institutions show an increase of about 15 per cent for the Israel Chamber Ensemble (now IL80-IL190 for eight concerts); 30 per cent for the Israel Philharmonic (asking IL165-IL495 for 12 concerts); 80 per cent for lower-priced tickets and 28 per cent for the rest for the Jerusalem Symphony Orchestra IL130-IL100 for 10 events). The Netanya Orchestra is increasing its prices by 50 to 80 per cent (IL110-IL180 for nine light classical concerts, instead of last year's flat rate of IL72).

So much for economics. As for the artistic side, there is a huge variety of personalities and works in the offing.

THE IPO will open its season on October 6 for the first time in Jerusalem, immediately upon its return from its second European festival tour. Following up invitations received four years ago at the first appearances on these prestigious stages, the Philharmonic is giving some 30 concerts, beginning at Salzburg this coming Monday. It will appear at the Stresa, Lucerne, Edinburgh and Berlin Festivals and then give further concerts in Germany, Scandinavia, Italy and Austria.

Forty-two days abroad for 30 concerts sounds quite like a holiday — on its South African tour in August 1974, it had eight concerts in a fortnight; on the visit to the United States last October there were 15 appearances in only 19 days; and the last European visit in March of this year, was crowded with concerts and travelling. But this time the High Holydays will provide the musicians with some respite from dates and journeys.

Conductor Bruno Campanella.

The IPO passed the IL20m. mark in its last budget, the highest ever, and this year's should not be lower; but the Government subsidy has not risen with the times, still standing at about 12.5 per cent. Four per cent comes from the America-Israel Cultural Foundation, and the rest has to be brought in through box-office and subscription sales.

The programmes offered by the IPO for 1975/76 show variety and attractive details. Some people, of course, will be put off by the names of Bartok, Partos, Berg or Nono; others will complain that there is too much classical or romantic music. Some will surely criticize the names of conductors and soloists; others may be glad to meet some new names and faces. But there will probably be a general welcome for the inclusion in the subscription series of Haydn's "Creation" and Mozart's "Magic Flute."

The IPO is also offering another four "Musica Viva" concerts, with Luciano Berio, Karlheinz Stockhausen and his ensemble, Zubin Mehta and Uri Segal. Some of them will also be given in Jerusalem. There will be four light classical music events (with Andre Kostelanetz featuring prominently); and five pupils' concerts are scheduled for Tel Aviv, with Noam Sheriff conducting and acting as master of ceremonies.

THE JERUSALEM Symphony has not yet completed its plans in detail, though its season is opening as early as September 16. This orchestra is to embark on an extensive tour of the United States, beginning October.

The Israel Chamber Ensemble advertises eight subscription concerts, with Bittinger, Rodan, Atherton, Nelson, Singer, Campanella and Marriner taking the rostrum in turn. A European tour — its fourth — is planned for this season under Mendi Rodan. It will take the Ensemble to Holland, Switzerland, Austria and Germany.

The ICHE continues its tradition of including vocal music in its programmes, and old and newer music are well balanced. An innovation is offered as a "bonus": before every concert, at seven o'clock, a chamber music piece will be performed by members of the Ensemble, ranging from sonatas to octets; entrance will be free for subscribers.

The Israel Broadcasting Authority has something similar in store for its public at the Jerusalem Theatre. Since, because of the radio schedule, the weekly Tuesday concert can only start at 9 p.m. or slightly later, an additional programme of chamber music, etc., called "Words and Music" is planned, starting at 8 p.m. This means at least three hours in the concert hall at a stretch. Isn't this too much of a good thing?

Enticing new listeners to the concert hall should not be done through bonuses in quantity but rather through raising the performance quality of the respective orchestras. Which means hard and steady work under a regular conductor, less accent on stars and marathon gimmicks, more practice for the musicians (also outside their rehearsal time!), less interference by the players in management.

The crisis in some of our orchestras is not only a financial one, but one of attitude, professionalism and artistic approach. It is a crisis of personalities — managers, and conductors and relations between these and the members of the orchestras. The public looks on helplessly; it can only react, and in the long run perhaps influence a change of climate, by declining to be sold down the river as a captive audience through the "package deal" of subscriptions, marathons, and whatnot.

TELEVISION / Philip Gillon

Out of the bag

MOKED, which, I have always understood, is a child of Mabat, nevertheless scored over its parent when it brought us, via Yitzhak Navon, some of the terms of the interim agreement. Navon did not let the whole cat out of the bag — only a kitten — since he had to explain that 20 clauses were secret, and 12 points remain to be clarified. Nevertheless, this was the first official outline of the fateful deal.

There are several possible explanations why the Government chose to inform the public in this manner, almost casually, as part of what was expected to be a collection of several monologues, in which people with long-established views convinced themselves that they were more right than ever. I suspect that many Israelis missed Navon's announcement, because they sneaked over from Israel's "Kojak" to Jordan's Arsene Lupin.

The choice of Navon as the informant, instead of the Prime Minister or Deputy Prime Minister or Minister of Defence, the members of the negotiating team, proved to be an ideal one. Yitzhak Navon is not only chairman of the Knesset Foreign Affairs Committee, a man of stature and a man of the people, and a *hevraman* whom everyone respects, but calm, pleasant, rational and lucid. At one stage he said to Elimelech Ram, the compere, who was interrupting him, "*Rega, habibi,*" "Just a moment, chum," in so pleasant a way that Moked was unrecognizable. (Is it possible that Israelis can learn to debate calmly?)

He certainly took the wind out of the sails of the numerous participants, who had obviously all come determined to prove the vigour of their opinions and the strength of their lungs. Even Shulamit Aloni, who began the evening like a woman Mohammed Ali, prepared to take on the entire world, ended up as gentle as a spring lambkin.

Being myself one of the doviest of doves, I was naturally pleased to learn that the prospects of peace with Egypt for at least three years are apparently bright. Despite my being such a Little Israelite, however, I cannot say that I approved of the symbolism of cramming all the participants on top of each other, next to a tiny table, so that they looked rather like a newly opened tin of sardines. Even without the passes and the oilfields, Israel should be able to seat a group of thinkers more comfortably. And, while many people would certainly enjoy having Shulamit sitting in their laps, I don't think Zebulon Hammer really did appreciate the experience, he looked distinctly apprehensive.

Maybe next week's Moked should be devoted to discussing how the news should have been broken to the television public.

IN "THIS IS YOUR LIFE," a programme nominally devoted to the life of Ronni Stern Zamir, her part in the proceedings was only nominal, a peg on which to hang the story of "Yair," Avraham Stern, and a discussion about his ideas of how Jews should fight for their homeland.

Peter Terson's play, "Shakespeare or Bust," will be screened tonight at 9.10.

It was a very sad and very moving programme, one that will not be easily forgotten, irrespective of beliefs about whether he was right or wrong. The "Stern Gang" were hunted down by the British as if they were pariah dogs, and they had little general support. Eliyahu Lankin told us, when news of Yair's death was heard in the factory where he, Lankin, worked, 150 people were delighted, only he and two others bursting into tears. Yair's widow said that when Moshe Dayan was Minister of Defence, he sent her Ben-Gurion's book, but she returned it unread: this is hardly surprising when we read the terms in which Ben-Gurion denounced Lehi as worse than robbers and murderers. Ordinary malefactors, he said, did not place a community in dire jeopardy, but terrorists "wrap their wrongdoing in a cloak of nationalism, they claim to offend in the name of the community or for its sake, in its behalf, for its freedom's sake, its future and emancipation."

THERE seems to be a tendency at the moment to rehabilitate Lehi — there was first the state funeral for the killers of Lord Moyne, and now this programme on Yair. It may have been just coincidental, but I personally doubt it. Why we should have chosen to take such steps at the very time when we are engaged in a desperate propaganda struggle against the P.L.O. I find hard to understand. The need for our case against terror as a political weapon to be pressed is surely as great as it was when Ben-Gurion advanced his arguments. Haim Herzog is liable to hear Yair's poems quoted against him at the U.N. This does not mean, of course, that Lehi can be equated with El Fatah, only that this is hardly the time to review attitudes to Jewish terrorist movements.

The beginning of the programme, with Mrs. Zamir thinking she had been brought to the studio by her son for a recital by her daughter, was amusing and effective: the surprise was complete. After that we moved rapidly into the sad, sad story of the brilliant but doomed youth, which had many of the elements of great Greek tragedy. Whatever our political reservations, this was great television.

MONDAY'S science programme was particularly good: several psychologists dealt with the problem of telling very young children that their fathers had been killed, and with the whole question of education on death. There is much to be said for the one professor's argument that we must not live as if death doesn't exist, we must teach both young and old that dying is as natural as living. Personally, I am against death, and think that it should be abolished as soon as possible.

JORDAN TELEVISION SCHEDULE
(until further notice)

Everyday at 7.30: News in Hebrew
FRIDAY: 6.15 Star Soccer; 8.30 Waterworld (Documentary); 9.10 Marcus Welby M.D.; 10.15 Mannix.
SATURDAY: 6.15 Disneyland; 7.00 Julia; 8.30 Needles and Pins; 9.00 Saturday Variety Show; 10.15 Movie of the Week.
SUNDAY: 8.30 And Mother Makes Three; 9.10 Documentary; 10.15 Baretta.
MONDAY: 6.30 The Six Million Dollar Man; 8.30 Thriller; 10.15 Love Story not the film; (a good Series).
TUESDAY: 6.45 Born Free; 8.30 The Ugliest Girl in Town; 9.10 Arsene Lupin (French); 10.15 Kojak.
WEDNESDAY: 7.00 Salty; 8.30 The Farmer's Daughter; 9.00 Barnaby Jones; 10.15 Mystery Movie.
THURSDAY: 8.30 Petrocelli; 9.30 Feature Film.
(Supplied by Margaret Eisenstadt)

RADIO / Marsha Pomerantz

Drash and Dada

ONCE UPON A TIME, a man stood outside a house, peering in at the window. He saw people inside hopping up and down and waving their arms for no apparent reason. "What fools," he thought to himself.

Why did he think they were fools? The Rabbi explained: the people were dancing to honour their God, but the man outside couldn't hear the music that moved them.

Two programmes this week made some attempt to play that music for a wider audience. One was a broadcast on the thought and craft of Rabbi Yosef Dov Soloveitchik — a taped discussion on the First Programme, Monday night at 8.05. It was based on *"Al Hatshuva"* (On Repentence), an anthology of his spoken word, transcribed and translated from the Yiddish and English by Dr. Pinhas Peli.

First, with a series of definitions and fine distinctions, Prof. Eliezer Schweid explained the two levels of repentence in the thought of Rabbi Soloveitchik — one motivated by fear of punishment and the second by aversion to sin. Repentance of the first type brings release from punishment, but the second makes the soul whole again, restoring man to his Creator and to himself.

These distinctions demanded much of the listener. But the persistent, believers and sceptics, were rewarded by a glimpse at an ordered world — and then by an entertaining talk on the art of the *drash* — the sermon/story.

The *drash,* Rabbi Shmuel Hacohen Avidor explained, invokes the authority of Biblical figures to justify or illustrate the opinion of the speaker on current problems. It might, for instance, describe the individual who seeks salvation as a Noah or an Abraham. Noah was saved by separating himself from his generation, and he ended his life in drunkenness. Today's Noah would leave Israel for Australia, said Rabbi Avidor — but it wasn't clear whether the application was his own or Rabbi Soloveitchik's. Abraham, in any case, stayed around to save his nation as well as himself.

The second example, adaptable to varied opinions, was the expulsion of Ishmael. The speaker might want to point out that God hears not only German refugees, but also the voice of the Arab child exiled from Jaffa. Or, he might emphasize the fact that the angel first calls the mother, Hagar, to comfort the crying child. According to that interpretation, it is primarily the responsibility of the relatives — the Arab nation — to care for the refugees.

Example three: a lesson in psychology by metaphor: Why is it that Yitzhak loved Esau, while Rivka favoured Ya'acov? The situation is usually reversed, according to Rabbi Soloveitchik. The mother tends to protect the unsavoury son. The explanation is found in the individual's past. Yitzhak, who suffered through near-sacrifice by his own father, who saw his father feeding angels in his desert tent — who survived Auschwitz, Soloveitchik says, encompassing wider realms in his waves of rhetoric — Yitzhak could take anything, could see humanity in all men.

Rivka was softer. Coming from a family of idolators, she was more zealous, less tolerant. She appreciated only what was simple. Whether or not the explanation stands the test of psychology, Rabbi Avidor pointed out, it has all the criteria of the successful *drash.*

Another good, though less dramatic programme on Jewish thought and experience was a 20-minute broadcast on the First Programme, Sunday at 12.10. Part of a series on "The Teachings of Rav Avraham Yitzhak Hacohen Kook," this instalment was about his view of the Jews as a chosen people. Prof. Schweid, pointing out that chosenness is one of the issues that often repels "secular" Jews from religious observance, was the sympathetic sceptic in a discussion with Menahem Frummer.

They touched on Rav Kook's idea of Jews as not necessarily better than other nations, but the essence of all peoples, the part in which the whole was contained, and through which the whole would be bettered. But any way it was sliced, as Prof. Schweid noted, it seemed like chauvinism to non-observant Jews and to non-Jews. The conclusion seemed to be, once more, that only those who practice understand why. But if we are going to turn up our noses, we might as well do so by pressing them against the window to see how the others are moved.

Both programmes, at least, were more appealing than the drier daily Bible reading and commentary heard at 7.50 p.m. on the First Programme.

A very different way of coping with the world through art and music was the subject of *"Milim She'menasot Laga'at"* (Words that Try to Touch) on the First Programme, Tuesday night at 8.05. This week it was devoted to a portrait of the period 1900-1933.

Ufortunately, the programme mentioned few of the events of the period, except for a vague reference to World War I. It concentrated on artistic reactions to the events, and reflected in its own composition some of their abstraction and atonality. Like the period it described, it was characterized by an attempt to comprehend too much in too short a time.

The broadcast included brief mention of Henri Poincaré, the mathematician who discovered that the Euclidean system was not the only one through which to view the world. It went on to psychoanalytical description of heroes in novels, from there to the "nervous reality" of the music of Edgar Varese, to Dada's declaration of the "bankruptcy" of art and literature, the Bauhaus effort to build for function, and Apollinaire's apology for the artist who rebels against the God of Order.

In the midst of all this was a rather puzzling discussion by Mordechai Ardon, the artist, David Resnick, architect, and Yosef Tal, musician, on something like "whether man is necessary for the production of art in the age of machines."

Though the idea of the programme was excellent, the editors would have done better to concentrate on a smaller span of time or thought. As it was, the first third of the century was rather hastily tied together with a thread from Prof. Shmuel Hugo Bergman.

In a recording, he said that during the last three or four hundred years, man, like the child leaving his mother's apron strings, has tried to give up his source of spiritual energy from "above" and find new sources within himself. Prof. Bergman, at least, seemed to think that those who had abandoned the *drash* would grow beyond Dada and find the strength to walk on their own. Maybe even develop a rhythm to dance to.

CALEB'S COLUMN
N. David Gross

Front Page

PAGE ONE of last Sunday's *Jerusalem Post* presented the gloomy start to the week we have grown used to in this gloomy world. A patrol fired on from across the Lebanese border; anti-Jewish riots in Abraham's city of Hebron; a small blast knocks a wall in a hut housing a synagogue in Tel Aviv; sewerage enters the domestic water supply of Kiryat Shmona, and, in the wide world, the family of the president of Bangladesh are butchered in a *coup d'etat.* Sunday, bloody Sunday, one might well say.

But this paper's front page also had something else — a remarkable piece of evidence that "out of the strong comes forth sweetness," that the blackest hour can produce such a shaft of light as to make one ashamed of one's despair of man. This "something else" was a photograph of a young man coming down the steps from a plane at Ben-Gurion Airport, home from two months of medical treatment in the U.S. It could have been any robust-looking fellow nearing thirty. The name could not have been more ordinary, for an Israeli — Moshe Levi. Not even his artificial arm drew attention. What was remarkable about the photograph was that the face shone.

There was another Moshe once whose face shone "and he did not know it." By chance, perhaps, he was also of the Levitical tribe and he, too, like our Moshe Levi, endangered his life for the sake of Israel, as the Talmud puts it. Moshe Levi won the Medal of Valour, the Israel Defence Force's highest award, for an action in the Yom Kippur War that could only be described as one of madness had it not been performed by Moshe Levi, an ordinary fellow who does not know that his face shines.

His column of half-tracks ambushed near the northern end of the Canal, Corporal Levi's right arm was severed at the shoulder by an Egyptian shell. He advanced, alone, on foot, blood flowing from his gaping wound, towards the Egyptian position. Being unable to load his submachinegun with one hand, he took the pin out of his grenade with his teeth and went on to within seven metres of the enemy foxhole. Allowing two seconds of the fuse to go, he lobbed in his grenade; so close was he that his own leg received shrapnel. The enemy silenced, he crawled back to his vehicle and then went off to find a medic whom he instructed to treat his men before he himself would accept help. Given an artificial arm with prosthetic hook, he went back to his job in the aircraft industry. Now he has been fitted out in the U.S. with an electronically-controlled hand.

Like the original Moshe, he did not even have to get involved. An only son, he did not have to be in a combat unit. Suffering a knee injury, he was exempt from reserve duty for the year of the war.

There was another brief interlude in the Saturday night television sports programme of the week before. The tedious scholarly presentation of the history of the Olympic Games was preceded by a couple of minutes of a game in which Israel became the world champion: basketball for persons confined to wheelchairs. Here shoulder and arm muscles compensated for lost lower limbs. And a few weeks earlier, TV showed a race run by one-legged ex-servicemen. And they ran, keenly, to win. These two scenes of men helped by a small band of devoted and talented rehabilitation teams to cock a snook at a fate that would crush lesser spirits, overcame much of the bitter taste left by some of TV's more defeatist tableaux.

BIBLICAL BYWAYS
L.I. Rabinowitz

Assyrians?

AMONG the trees mentioned in the Haftara of this Sabbath is the *te'ashur.* It is mentioned specifically and clearly only once more in the Bible, also in Isaiah (41, 19). But in addition, there is an unclear, even a disguised, reference to it in another part of the Bible; and it is to that unclear mention that this article is devoted.

From the sparse information given about the tree, it is virtually impossible to identify it with certainty. All that one can say is that the name suggests an upright tree; that it is ornamental and not fruit bearing; and that it is an evergreen whose natural habitat is Lebanon.

It is rendered variously as box (by the Septuagint, and the talmudic name *pokslnon* seems to be a corrupt form of the same word); as larch (Jewish Publication Society) and cypress (Prof. J. Feliks). But all of these are but intelligent guesses.

Much more intriguing is the "disguised" mention of the *te'ashur.* Ezekiel 27 gives a vivid description of Tyre as the international emporium of the world to which all the nations sent their wares and merchandise. It was a port, and an equally vivid description is given of the source and nature of the various timbers which were used to construct its ships.

The boards came from the Hermon, the masts from the lofty cedars of Lebanon, the oars were made from wood from Crete and the sails of the finest Egyptian linen. Then comes a verse translated in the Authorized Version of the Bible as "The company of Assyrians have made thy benches of ivory."

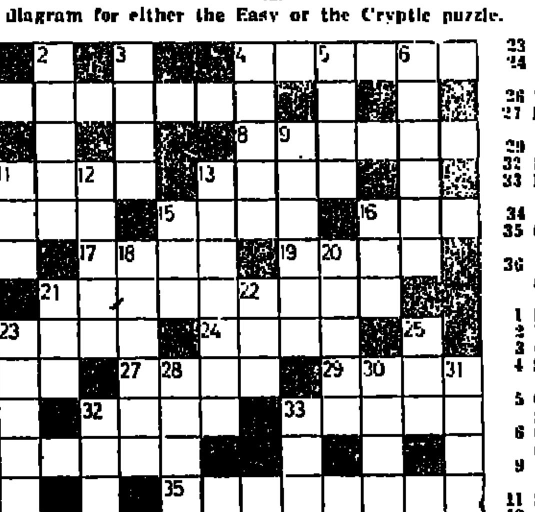
The Hebrew for the words rendered "a company of Assyrians" is the hyphenated praise *Bat-Ashurim.* Now, Ashurim certainly does mean Assyrians and in order to make sense of the verse the word *bat,* which literally means "a daughter," is regarded as meaning "a company" — a very forced interpretation, to say the least.

There is not a shadow of doubt in my mind that—as in fact some of the mediaeval Jewish commentators already point out, being followed by most modern commentators — the hyphen, which, of course does not occur in the written scroll, is just a mistake. It is not two words but one, not *Bat-Ashurim* but *Beteashurim,* i.e., "with *te'ashur* wood" and the verse simply means "the benches were made of *te'ashur* wood."

Thus is the "company of Assyrians" annihilated. And so they should be. Did not the Assyrians "come down, like a wolf from the fold" to destroy Israel?

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS
4 Most reliable (6)
7 Rescue vessel (8)
8 Blazing (6)
10 Skilled (5)
13 Lump (4)
14 Finished (4)
15 Bonds (4)
16 Lively dance (3)
17 Devastation (4)
19 Chimney deposit (4)
21 Frankness (9)
23 Young horse (4)
24 Brewing substance (4)
26 Poke (3)
27 Wander (4)
29 Always (4)
32 Baby animals (4)
33 Packing-case (5)
34 University qualification (6)
35 Ambled (8)
36 Stone (6)

DOWN
1 Beg (5)
2 Frequently (5)
3 Encourage (4)
4 Musty (5)
5 Float (4)
6 Highest point (6)
9 Rock-preserved remains (6)
11 Domestic animal (3)
12 Danger (5)
13 Picture-houses (7)
15 Muscular twitch (3)
16 Happiness (3)
18 False (6)
20 River mammal (5)
21 Convulsive cry (3)
22 Male animal (3)
23 Photographic instrument (6)
25 Obtain (3)
28 Very fat (5)
30 Burial chamber (5)
31 Waterside plants (5)
32 Crustacean (4)
33 Black bird (4)

Wednesday's Easy solution

ACROSS.—1, Seldom. 7, Even-song. 8, Pine. 10, Privet. 11, Figure. 14, Pew. 16, Eased. 17, Seer. 19, Frets. 21, Dairy. 22, Cedar. 23, Garb. 26, Arson. 28, Gap. 29, Damson. 30, Worsen. 31, Idle. 32, Relieved. 33, Excuse.

DOWN.—1, Shapes. 2, Driver. 3, Meet. 4, Anxiety. 5, Bonus. 6, Egged. 8, Pipe. 9, New. 12, Gas. 13, Refer. 15, Friar. 18, Extra. 19, Fad. 20, Err. 21, Denotes. 22, Cos. 23, Garlic. 24, Apse. 25, Bangle. 26, Adore. 27, Small. 28, God. 30, Wide.

Wednesday's Cryptic solution

ACROSS.—1, Double. 7, Di-Stan-ce. 8, R-ole. 10, Look on. 11, St.-ripe. 14, S-E-W. 16, TA-Les. 17, Sten. 19, Coney. 21, Later. 22, Co-me-t. 23, Balm. 26, Cabot. 28, Lab. 29, Utopia. 30, Career. 31, Axel. 32, Silencer. 33, T-aylor.

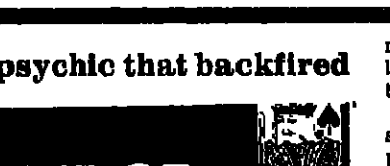
DOWN.—1, Dal-laS (rev.). 2, Broken. 3, E-den. 4, Stutter. 5, Anvil. 6, Bewes. 8, Rose. 9, Low. 12, Ray. 13, P-er-il. 15, No-Ted. 18, Treat. 19, Cam. 20, Net. 21, Loitons. 22, Cop. 23, Barely. 24, Abe-L. 25, Murder (Red Rum). 26, Curse. 27, Bowls. 28, La-X. 30, Cart (rev.).

CRYPTIC PUZZLE

ACROSS
4 Characteristics of an artist? (6)
7 Can they help you watch your diet? (3-5)
8 Holy commands? (6)
10 Face in two ways (5)
13 Like John Wayne's grit (4)
14 It is over Her Majesty in rank (4)
15 He joins Ian for nights of entertainments (4)
16 Though cunning, comes to a grisly end (3)
17 Go up for more pay (4)
19 Fruit derived from slices of lemons? (4)
21 A friend to set by the fireside? (9)
23 A fish, a car and piano (4)
24 Hypocritical assertion of incompetence? (4)
26 The time? (3)
27 Friend totally deprived of drink (4)
29 It sounds dull (4)
32 Is not royal if Prussian (4)
33 I'm in a position to balance (5)
34 A runner on TV? (6)
35 Currency problems, mostly? (8)
36 It's hard to get a fish into a pen (6)

DOWN
1 Respond with an encore? (5)
2 Fight me and Francis? (5)
3 Gregory's measure (4)
4 She may be hot on soldiers (5)
5 Officer turning up in intermediate positions (4)
6 Creature turned upside down (6)
9 Uses liniment for bruins? (4, 2)
11 Some whimsical fellow (3)
12 A "three Rs" mistake (5)
13 Sweet blend of claret, mostly (7)
15 At first, a Spanish snake (3)
16 He shows his love in different ways (3)
18 Deadly thing to do when I'm looking unwell (6)
20 Game for a learner of German? (5)
21 A cry from Monica Williams (3)
22 It discourages one in New York (3)
23 Like surreptitious over-centralisation (6)
25 One may raise a hand to stop it (3)
28 Vigorous in Zulu style (5)
30 Outstanding features of Benny, Jimmy, etc. (5)
31 Studies the Orient, but is slow to learn (5)
32 A mouthful of fish? (4)
33 Best fruit (4)

SOLUTIONS TO TODAY'S PUZZLES ON MONDAY



A psychic that backfired

N-S Vul.

North
♠ 109758
♥ —
♦ J76
♣ AQ1075

West
♠ J
♥ KJ942
♦ A954
♣ J83

East
♠ Q8542
♥ 103
♦ Q3
♣ 9642

South (D)
♠ AK
♥ AQ8765
♦ K1082
♣ K

The bidding:

South	West	North	East
1 ♣	1 ♠	2 ♣	2 ♠
3 NT	All Pass		

TODAY'S deal with Balaila-North and Almosnino-South is from the recent Abba Houshi Cup team-of-four event in Haifa. The opening one club was in accordance with the Haifa one club convention. It is on the rebid that the opener shows the nature of his hand.

If West had passed, North with less than eight points would be required to bid one diamond. But the psychic one spade overcall had to be handled, and North's bid of two clubs told partner that he had something including a club suit. Apparently, East along with West was feeling rather desperate and wanted to create a swing — which he did to his regret. His weak two spade bid could have resulted in minus 700 points. However, it did give South a problem. Should he bid his heart suit? He felt it was risky to suggest this at the three level, so he plunged into three no trump.

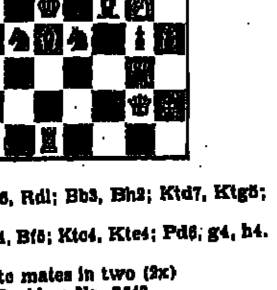
Now North did some mental squirming. He felt certain that opponents had psyched and was on the verge of bidding four spades. But he trusted his partner and passed.

The play by the defence was a vain struggle. The diamond 4 was led to the queen and king; the club king followed; and then came the diamond 2. Up came the ace by West, and a heart was played into the tenace. Then the diamond jack won in dummy, and with the club jack falling 12 tricks were made.

At the replay, four spades was bid by North-South and set one trick. Maybe there is fun in a blind psychic, but so often it is fun only for the opponents and for the kibitzers.

CHESS / Eliahu Shahaf

Problem No. 2642
J. ALBARDA, Holland
Probleemblad, 1975



Ka8; Qg2; Ra6, Rd1; Bb3, Bh2; Ktd7, Ktg5; Pb4. (9)
Kd5; Qg3; Bd4, Bf5; Ktc4, Kte4; Pd6, g4, h4. (9)

White mates in two (2x)

Problem No. 2643
M. NIEMEYER, J. HARTONG, Holland
Probleemblad, 1975

Ka2; Rb7, Rg5; Bb1, Be1; Kte8, Ktg1; Pb4, c2. (9)
Ke8; Rf1; Pc4, d4, e4, f4, g2, g4, g7. (9)

White mates in three (3x)

SOLUTIONS Problem No. 2638 (Goldschmeding). 1.Qd2! Problem No. 2639 (ten Cate). 1.Be6 Kt:c4 2.d5 Bb6 3.Bd7 Kta5x.

AMSTERDAM 1975
Petroff Defence
L. LJUBOJEVIC — S. MAKARICHEV

1.e4 e5 2.Ktf3 Ktf6 3.Kt:e5 d6 4.Ktf3 Kt:e4 5.d4 d5 6.Bd3 Be7 7.0-0 Ktc6 8.Re1 Bg4 9.c3 f5 10.Qb3 0-0 11.Ktfd2 Kt:f2! 12.K:f2 Bh4+ 13.g3 f4! 14.Kg2 f:g 15.Be4 Bh3+! 16.Kg1 g:h+ 17.K:h2 Qd6+ 18.Kh1 B:e1 19.Q:d5 Q:d5 20.B:d5 Kh8 21.Ktf3 Bg3 22.Ktg1 Bf1 23.Ktd2 Rae8 24.Kte4 R:e4! 25.B:e4 Rf2 26.Ktf3 Bg2+ 27.Kg1 B:f3 28.B:f3 R:f3. White resigns.

RIGA 1975
Pirc-Ufimtsev Defence
E. SVESHNIKOV — B. GULKO

1.e4 g6 2.d4 Bg7 3.Ktc3 d6 4.Be3 Ktf6 5.Qd2 c6 6.f3 b5! 7.g4! h6 8.g5 Ktfd7 9.f4 Ktb6 10.Ktf3 b4 11.Ktd1 Bg4 12.Kth4 a5 13.b3 d5 14.e5! e6 15.Ktf2 Qc7 16.Bd3 Ktd7 17.h3 Bf5 18.B:f5 e:f 19.Ktd3 Ktf8 20.a3 b:a 21.R:a3 a4 22.Ktc5 a:b 23.R:a8 Kt:a8 24.c:b Ktd7! 25.Ktd3! Qb6? 26.Qb4 Qa6 27.Ke2 Ktc7 28.Rc1 Kte6 29.Qd6 Qa2+ 30.Kf3 Q:b3 31.Kt:g6! Kt:d4+ 32.B:d4 Q:d3+ 33.Be3 f:g 34.e6! Ktc5 35.Q:c6+ Ke7 36.Q:c5+ K:e6 37.Qc7. Black resigns.

Gruenfeld Defence
V. SMYSLOV — V. KORCHNOI

1.Ktf3 Ktf6 2.d4 g6 3.c4 Bg7 4.g3 0-0 5.Bg2 c6 6.0-0 d5 7.c:d c:d 8.Kte5 Ktg4 9.Kt:g4 B:g4 10.Ktc3 Ktc6 11.h3 Be6 12.e3 Rc8 13.Bd2 Qd7 14.Kh2 f6 15.Qa4 Bf7 16.b4 e5 17.b5 Kte7 18.Q:a7 Ra8 19.Qc5 Rfc8 20.Qb4 Rc4 21.Qb2 e:d 22.e:d R:d4 23.Kte2 Rda4 24.Bc3 d4 25.B:d4 R:a2 26.Rfe1 f5 27.R:a2 R:a2 28.Qc3 Bf8 29.Qe3 Bd5 30. Ktc3 B:g2 31.K:g2 Ra8 32.Qe5 Kf7 33.Qh8 Qd6 34.Q:h7+ Ke8 35.Be5 Qe6 36.Re3 Qf7 37.Qh4 Rd8 38.Bf6 Rd6 39.B:e7 B:e7 40.Qh8+ Qf8 41.Qe5 Kf7 42.Ktd5 Bd8 43.h4 Kg8 44.h5. Black resigns.

NEWS BRIEFS

SOVIET OLYMPICS. The U.S.S.R. team championship held in Riga within the framework of the sixth Spartakiad was won by the R.S.F.S.R. selected with 30 points (out of a maximum of 45) ahead of Ukraine 23 ½, Leningrad 22 ½, Georgia 20 ½, Moscow 20, Latvia 18 ½. The winning team was headed by former world champion Boris Spassky, with Polugajevski, Geller, Krogius, Holmov, Suetin, Sveshnikov, Kozlovskaya, Kislova and Tzeshkovsky.

World champion Anatoly Karpov, heading the Leningrad team, had the best result on board I with 5½ points out of 7 games, unbeaten. Spassky was second with 5(8), followed by Bellavsky 4½(8), Gurgenidze 4½(9), Petrosian and Tal 4(8).

The best individual results (in board order) were as follows: Board I — Karpov 5½(7); Board II — Polugajevski 6½(9); Board III — Geller 5½ (7); Board IV — Tukmakov 7(9); Board V — Romanishin 5½(9); Board VI — Suetin 6½(9); Board VII — Sveshnikov 7½ out of 8 (the best absolute result of the event); Board VIII — Gaprindashvili 5(9); Board IX — Kislova 5(9); Reserve players — Vitolinsh 6½(8).

Twenty-four international grandmasters and seven international masters took part in the event — strong enough to compose an outstanding Finals A in any world olympics.

AMSTERDAM. Yugoslavia's young grandmaster, Lubomir Ljubojevic, made a brilliant finish (three straight wins) to win the traditional I.B.M. tournament with 9½ points out of 15 games. Tied second were G. Bohm (Holland), S. Makarichev (USSR), L. Szabo (Hungary) and J. Smejkal (Czechoslovakia) with 9 points each. There followed: L. Kavalek (US) and Y. Razuvayev (USSR) 8, R. Hubner (West Germany) 7½, F. Gheorghiu (Rumania), G. Sosonko, J. Timman (both Holland), W. Uhlman (East Germany), V. Janas (Czechoslovakia) 7 each, V. Raicevic (Yugoslavia) 6½, S. Haman (Denmark) 5, H. Ree (Holland) 4½ points.